JUN 3 1912

HE NEW FRENCH MODE IN INTERIOR DECORATION ··· CORRECT LIVERIES ··· SUMMER GOWNING

VOGUE

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JUNE 1, 1912

THE VOGUE COMPANY
CONDÉ NAST President

PRICE 25 CTS

Summer Cruises –
Norway·North Cape·Spitzbergen

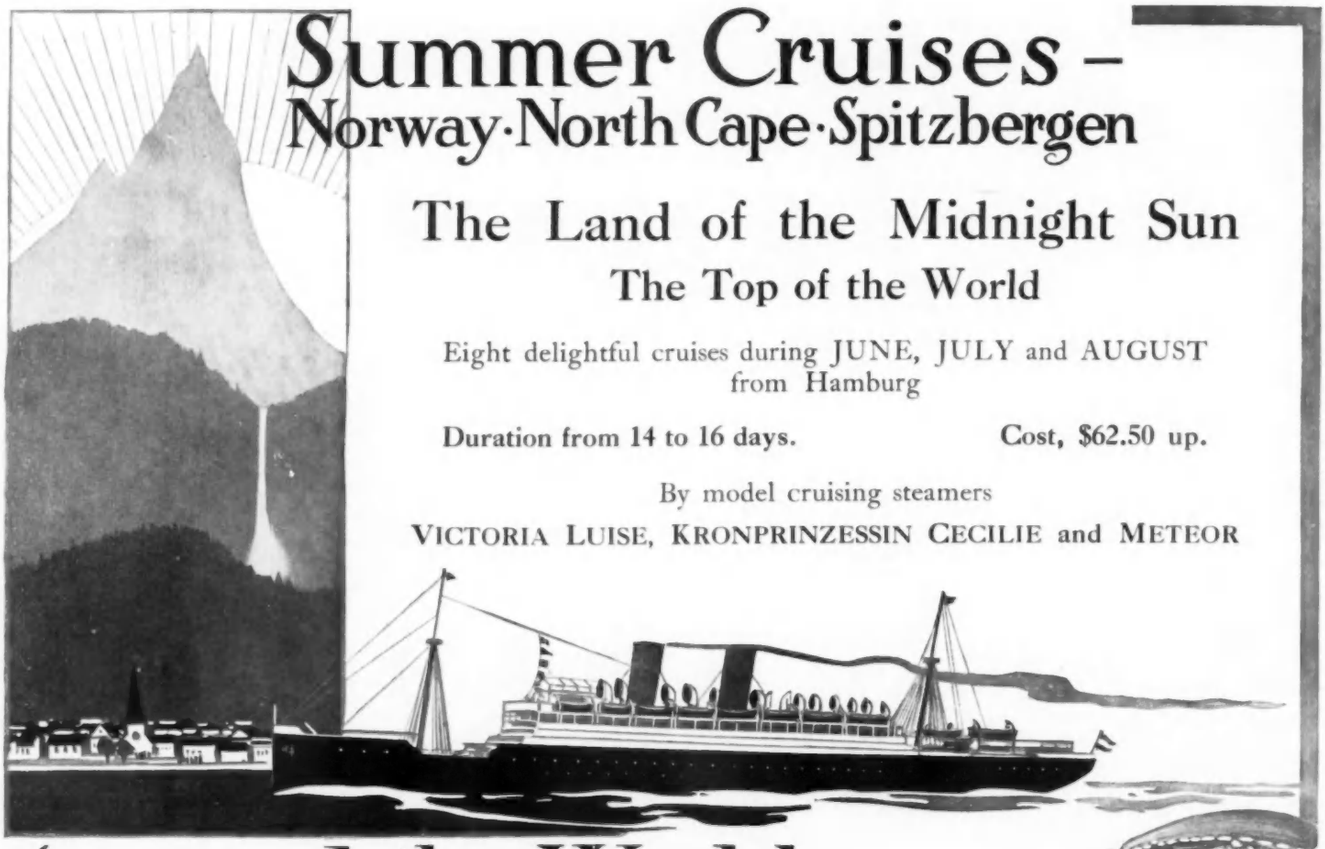
The Land of the Midnight Sun
The Top of the World

Eight delightful cruises during JUNE, JULY and AUGUST
from Hamburg

Duration from 14 to 16 days. **Cost, $62.50 up.**

By model cruising steamers

VICTORIA LUISE, KRONPRINZESSIN CECILIE and METEOR



Around the World

No cruise compares with this. Made under ideal conditions by the palatial cruising steamship

CLEVELAND

17,000 Tons. A Floating Hotel.

110 days - - $650 and up

From New York, - November 9, 1912
From San Francisco, - February 27, 1913

Including all necessary expenses aboard and ashore, railway, hotel, shore excursions, carriages, guides, fees, etc.

Write for booklet, stating cruise

HAMBURG-AMERICAN LINE

41-45 Broadway, New York

Boston
Philadelphia
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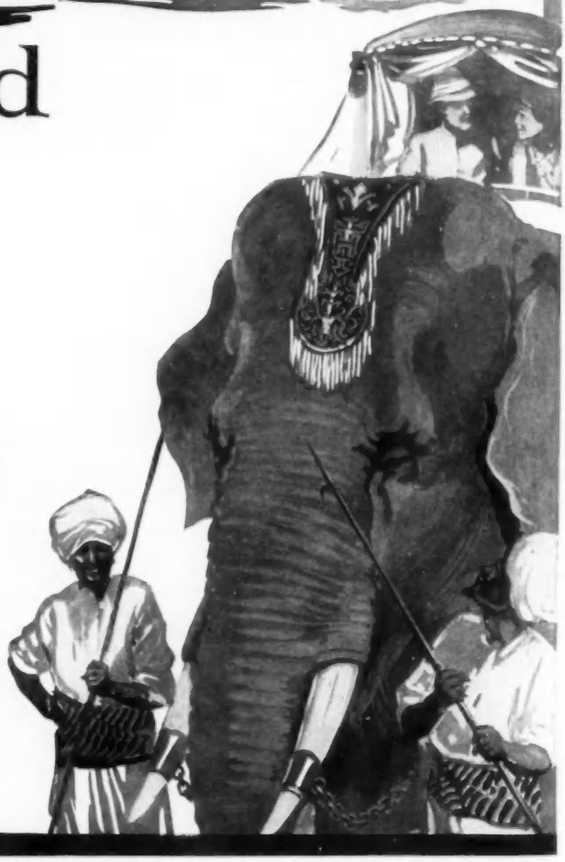


TIFFANY & CO.

DIAMOND, PRECIOUS STONE, AND GOLD JEWELRY PEARLS, PEARL NECKLACES AND COLLARS, CHAINS, HAIR ORNAMENTS AND PINS, PLAIN AND JEWELED WATCHES FOR WOMEN, EXTRA-FLAT GOLD WATCHES FOR MEN

SILVER AND GOLD TABLEWARE, OPERA, FIELD, AND MARINE GLASSES; STATIONERY, LIBRARY AND SMOKERS' ARTICLES, TRAVELING AND SHOPPING BAGS, TOILET ARTICLES IN SILVER, GOLD, AND IVORY

HALL, MANTEL, AND TRAVELING CLOCKS; MANTEL SETS IN PERIOD DESIGNS, BRONZE AND MARBLE STATUETTES AND GROUPS BY NOTED SCULPTORS TIFFANY FAVRILE LAMPS AND HANGING SHADES

OPEN-STOCK DINNER SETS IN MINTON, CAULDON LENOX, DOULTON, COPENHAGEN, AND WORCESTER CHINA; CUT GLASS BOWLS, ICE CREAM SETS, ETC.

TIFFANY & CO.'S BLUE BOOK GIVES PARTICULARS OF THE STOCK. MODERATE PRICES ARE A FEATURE OF THEIR BUSINESS. PURCHASES CAN BE MADE BY MAIL

FIFTH AVENUE AND 37TH STREET
NEW YORK

"LIKLY" LUGGAGE

GOOD-BYE to the crumpled-clothes bugaboo. It doesn't exist when the trunk is designed rightly.

The Likly Wardrobe Trunk packs like a wardrobe. Opens like a wardrobe. The garments *hang* just as they should—aren't folded and wrinkled, or smashed down by other clothes placed over them.

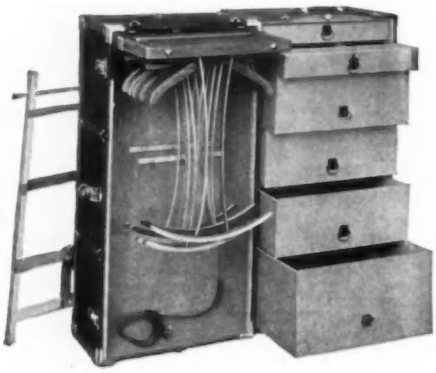
You can easily take out any garment you wish—the first, fourth, or ninth.

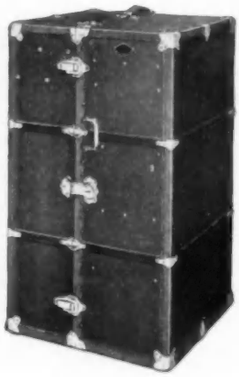
A single strap holds everything behind the frame smoothly and securely. This Likly feature is *patented*. No other wardrobe trunk has so simple a way of holding garments in place.

Considered as plain holders of things, Likly Wardrobe Trunks are handsome to look at and sturdy in service.

Our 68-year experience counts in getting both strength and lightness.

The diamond-shaped Likly trademark is a guide to quality in luggage.





Likly Wardrobe Trunks have hangers specially designed for men's or women's garments or in combination. Three sizes: 40, 45 and 50 inches high. We also make midget wardrobe trunks for men and steamer wardrobe trunks for men and women.

The covering and coloring are exceptionally wide in variety. There won't be any doubt about getting a style to suit your personal ideas.

Another thing: You can get hat trunks, boot trunks, or general purpose trunks to match. No need for a crazy-quilt appearance if you want a set of trunks or have a family to buy luggage for.

If you're looking forward to any travel, our descriptive booklet is worth getting. We will send it on request. And we'll tell you who handles Likly Luggage in your town.

HENRY LIKLY & CO., Rochester, N. Y.

New York Salesroom—38 East 21st Street

This is the lightest weight *strong* steamer trunk on the market.

The foundation box is three-ply basswood. The corner clamps are Likly cold rolled bronze steel.

It's a handy little fellow. You can depend on it no matter how many times you cross the water.

Handsome, too, as you can see even in this small illustration.

Here's a real man's bag for a real man's trips.

Plenty of through-and-through hand stitching to make it long-lived. Plenty of room inside to carry lots without crowding.

Comes in cowhide (light russet, dark russet or black), black chrome calf, genuine black walrus, imported russet pigskin, or black English oxhide.

Leather lined. On one side, one long pocket with fastener; on the other side, two short pockets.

Covered by our five-year guarantee against everything but accident or willful abuse.

If you like variety, you can't think of any kind of a bag that isn't in the Likly line of guaranteed hand luggage.

The paint is not merely laid on Likly trunks. Big, round, stiff-bristled brushes *rub it in* the canvas, filling every pore. And the paint costs us 60% more than the usual kind.

Just a little example of Likly painstaking.

Outing Suits, Middy Blouses and Skirts

For MISSES and GIRLS

87—Misses' and Girl's Middy Blouse of white English drill, collar of cadet, navy, red or white drill, embroidered emblem on sleeve, detachable shield; 6 to 20 years..... **1.45**

87a—Separate Skirt of imported white washable poplin, plaited model; Lengths 18 to 36 inches..... **2.95**

Same model in navy blue or black English serge **6.95**

89—Girl's Middy Suit of white English drill, box-plaited model, collar and cuffs of navy blue drill, white braid, silk tie, plaited skirt on waist; 8 to 16 years..... **3.95**

89a—Same model of tan khaki or cadet blue English drill..... **3.95**

91—Misses' and Girl's Middy Blouse of white English drill, box-plaited from yoke, collar of cadet, navy blue, red or white English drill, embroidered stars, white braid, detachable shield; sizes 8 to 20 years..... **1.95**

91a—Misses' Separate Skirt of white washable cordeline; Lengths 34 to 39 inches..... **4.75**

93—Misses' and Girl's Middy Blouse of white drill, collar of cadet, navy blue, red or white drill, white braid, detachable shield; 6 to 20 years..... **1.25**

93a—Same model of khaki, collar and cuffs of khaki **1.25**

93b—Separate Skirt of imported white washable poplin or natural khaki, plaited model; Lengths 18 to 36 inches..... **2.95**

Same model of navy blue or black English serge..... **6.95**

95—Misses' and Girl's Middy Blouse of white English drill, laced-front model, revers and pocket of navy blue or red drill, silk tie, detachable shield; 6 to 20 years..... **1.25**

95a—Misses' Separate Skirt of white washable pique; Lengths 34 to 39 inches..... **3.95**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

in the next

VOGUE

WHERE do you bathe? At Bailey's Beach, Newport—or in the Swimming Pool at Bar Harbor—or at the superb beach of Santa Monica, California?

No matter where you enjoy the ocean, you ought to see the remarkable collection of bathing suits in the next VOGUE. Many of them are imported models—others have been specially designed in this country for wear at the most fashionable beaches.

When you remember how conspicuous one is on the beach—how sharply the figure is silhouetted against the brilliant background of sea and sky—you will realize that the selection of a bathing suit is an enterprise not to be thought of till you have seen the dependable new models in the next VOGUE.

When you have made a study of these models you can easily choose one or more bathing suits that will be absolutely satisfactory. There will be no chance of making an exasperating mistake in style or material—a mistake that is especially annoying because it is almost always discovered too late for repair.

Don't miss the next VOGUE! With its comprehensive collection of smart new bathing suits, fully illustrated, it will be on sale everywhere on Monday, June 10th.

AT the recent Suffrage Parade in New York a goodly number of the participants were mounted. The writer of this page was interested to see that these riders were about equally divided on the question of side saddle vs. cross saddle.

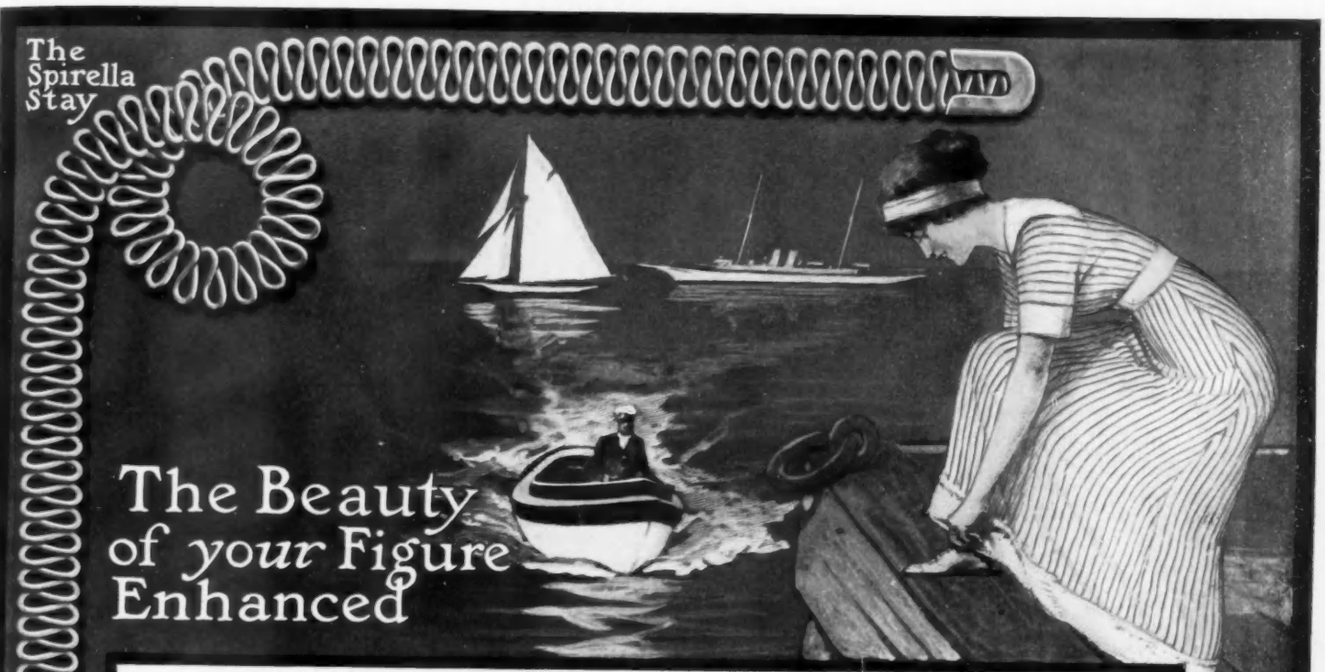
Even in the serried ranks of Suffrage there is evidently no consensus of opinion on this question—and, indeed, where can you find a subject more debatable? The foremost authorities on riding are perpetually at odds about it. For instance, Miss Belle Beach agrees with Mr. F. M. Ware that the average woman is not physically suited to the cross saddle. On the other side of the question are thousands of America's best known horsewomen, including those who rode astride up Fifth Avenue in the procession on May 4th.

For new light on this moot subject, we refer you to the next VOGUE, in which the whole matter is authoritatively discussed and attractively illustrated. Whether you ride much or little, you will find in this article many hints that will help you both in the park and the hunting field.

Be on the watch for this important article on the art of riding. In the next VOGUE exclusively—make sure your newsdealer reserves a copy for you.

A WORD TO THE WISE

ON PAGE 11 you will find a coupon that makes it possible for you to order VOGUE for one year without the necessity of payment in advance. Use this coupon promptly and your year of VOGUE will begin with the June 15th number, containing all the new bathing suits and the article on horsemanship.



The Beauty of *your* Figure Enhanced

LET our trained Corsetiere come to your home and plan for you a corset which will mould your figure into graceful, fashionable lines. She will so adapt the corset to your individual needs that it will banish every faulty condition, gently readjust your figure to the ideal for your height, and give you correct poise. The

Spirella Corset

makes every woman look her best and feel her best. It is designed on lines of the most advanced fashions. It sustains without binding, yet yields easily to every movement of the wearer.

Spirella Boning is flexible in every direction, but permanently retains its original shape. Ventilative and light in weight, it offers a delightful relief from the steeled constraint of the average corset. If a Spirella Stay rusts or breaks, we give you a new corset.

Spirella Service is not to be obtained in stores. Every corset is made to measure. Our trained Corsetiere will come to your home on request, take your measurements, fit the corset when made, and teach you how to wear it. To learn more about the Spirella Corset:

Fill out and mail us the attached coupon, and we will send you our beautiful Spirella booklet showing the newest models in Spirella Corsets and give you the name of the Spirella Corsetiere nearest you.

THE SPIRELLA COMPANY
506 Fifth Avenue, New York City, U. S. A.

THE SPIRELLA COMPANY OF GREAT BRITAIN, LIMITED
37 New Bond Street, London, England

THE SPIRELLA COMPANY OF CANADA, LIMITED
Niagara Falls, Canada

Factories at Meadville Pa., U. S. A.; Letchworth (Garden City) England; Niagara Falls, Ontario, Canada

THE SPIRELLA COMPANY, Dept. E-14,
506 Fifth Avenue, New York

Kindly send me, without obligation, your free Spirella Booklet and the name of your local Spirella Corsetiere.

Name .....

Street Address .....

P. O. ..... State .....

In what town do you shop? .....

Pneu Form

The Pneumatic Dress Form

Reproduces Any Form With Looking-Glass Fidelity

DOES away completely with wearisome standing hour after hour for dress fittings. When inflated inside your fitted waist lining, (made to include the hips) Pneu Form becomes your *second self*—every detail the exact counterpart of nature.

One Pneu Form in a home is available for the waist and dressmaking of every member of the family by simply substituting the proper waist lining. The telescope standard-rod can be regulated to any height to correspond with the stature of the person for whom it stands.

When not in use Pneu Form can be deflated and packed away in the little box base which holds it all. More than 50,000 in active use. The greatest dressmaking convenience of the age.

Write for illustrated booklet *"It's You,"* containing full description and prices.

Address

The Pneumatic Form Co.

452 Pneu Form Building

557 Fifth Ave., near 46th St.

NEW YORK

Pneu Form is sold in many first class stores

S and X

Wearing Apparel

FOR SALE: Handsome evening gown, light blue satin and chiffon, $45. Embroidered lingerie Irish lace trimmed gown, $35. Both size 36 and never worn. No. 637-A.

FOR SALE: 10½ yards of duchess lace four inches wide, in perfect condition. Cost $18 per yard; sell $5 per yard. No. 645-A.

DANCING frock white crystal net over light grey chiffon with hand work beading of blue turquoise, white chiffon satin foundation. A most charming evening gown. Worn once. Size 36. Cost $150; sell $50. No. 646-A.

FOR SALE: Handsome changeable blue and black taffeta dress. Copy of Louise model. Never worn. Cost $60; will sell for $30. Size 36-38. No. 654-A.

ELABORATE lavender gown along delicate lines with court train. Silver cord designed on dark velvet trimming. Short chiffon sleeves. Delicately beaded yoke. Never worn. Cost $55; sell $25. No. 656-A.

WANTED: A few stylish dresses or cloth suits of very fine quality and design. Bust 44, skirt 39. No. 94-B.

I DESIRE to communicate with young women who will sell smartly made frocks for street and dress at very moderate prices. Bust 36. No. 95-B.

WANTED: Cream net evening dress; summer silk dress; evening wrap; gilt mesh bag; parasol. Smart models, reasonable. Bust 34-36; waist 24; skirt 38. Could wear misses. No. 96-B.

FOR SALE: Loeser gown cerise chiffon over flesh colored satin. Size 38-40. Taffeta hat to match. Worn only few times. Cost $125; sell $60. No. 642-A.

Furniture

BEAUTIFULLY carved and caned old Stuart day bed in perfect condition. Cost $300. Any reasonable offer accepted. Can be seen by appointment. No. 639-A.

HANDSOME antique sideboard elaborately hand carved. Further information and photograph if desired. Price $600. 641-A.

FOR SALE: Old parometer (piano-leg) in perfect condition. Price $100. No. 651-A.

LEAVING city for summer, will sell high grade standard make player piano. Little used. At great reduction rather than store. No. 652-A.

Professional Services

SITUATION wanted by young lady as companion or secretary. Cultured, refined, speaks French and English. Would travel. Highest references. No. 153-C.

A YOUNG woman educated at Wellesley and registered nurse desires position as companion or nurse to invalid or elderly person. Companionable, good reader and adaptable. Salary reasonable. Highest personal and professional references. No. 157-C.

Professional Services, Cont.

YOUNG lady of culture and refinement desires a position as secretary or companion, or as companion to an orphan child. Willing to travel. Highest references. No. 160-C.

A REFINED and cultured young lady, cheerful disposition, desires position as companion. Traveling preferred. No. 161-C

A LADY of refinement wishes position as secretary. Experienced in financial affairs. Best references, bond if necessary. Would accept traveling position. Home in New York City. No. 164-C.

HARVARD graduate, experienced tutor and traveler, is prepared to take limited number of pupils abroad this Summer for study and travel. Preparation being made to open in Paris, October 1st, a school for American boys. No. 165C.

Miscellaneous

LADY'S exquisite little watch, imported, beautifully enameled in blue and old gold with cherub miniature, inset with eleven small diamonds. Keeps perfect time. Valued $300; sell $100. No.643-A.

COLLECTION of genuine Indian trappings belonging at one time to an Indian chief. Solid bead work, broad heavy belt, leggins, moccasins, knife, shield and an odd piece supposed to be a head dress. Valued about $250; sell $40. No. 644-A.

RING of three turquoise and four diamonds. Two diamonds between each stone. Valued $100; sell $35. No. 647-A.

SET of four collar pins, one two inches long, others one inch of Roman gold and exquisite green blue enamel set with pearls. Never worn. Value $50; sell $25. No. 648-A.

SET of one dozen Tiffany orange spoons, chrysanthemum pattern. Price today about $28; sell $12. No. 649-A.

FOR SALE: Very old fashion strip of embroidery done on canvas mounted under glass in frame of plain mahogany. Adorable little tea tray. $12. No. 650-A.

WILL sacrifice rare brooch (heirloom) for cash. Doubly valuable for collection. Bargain. Also tailored suit, misses' size. $9. No. 653-A.

ARCHITECT wishes to sublet his apartment from June 1st to November 1st. One block east of Central Park. Nine light airy rooms, all outside, south and east exposure, cool and attractive. Completely furnished. Can be seen by appointment. Reasonable. No. 655-A.

DRESSMAKER'S establishment to rent in Boston. Reliable parties only need apply. Rent $1,000 and small commission on first season's business. No. 657-A

PRIVATE residence for sale. Furnished or unfurnished. One block from subway and Riverside Drive. 12 rooms, two baths. Hardwood floors throughout. Gas logs in every room, extra electric wiring, beautiful fixtures. Completely furnished with modern furniture in first-class condition; draperies and hangings. Owner leaving New York will sell very reasonable. No. 640-A.

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, $1.00. Additional words five cents each. Price when given, as $4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, June 1st, 1912). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at $5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

SHOPPERS' AND BUYERS' GUIDE

A classfied list of business concerns which we recommend to the patronage of our readers

One year, (payable in advance subject to 20% cash discount).....**$50.00**
One year, (payable monthly, in advance, subject to 5% cash discount).. **$50.00**
Single insertions, (payable in advance, subject to 5% cash discount). **$2.50**

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Boas, Feathers, etc.

MME. BLOCK. Ostrich Feathers. Your old feathers made into plumes or novelties equal to new. Dyeing, Cleansing, Curling our specialty. 36 West 34th Street, New York.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 25 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., Radcliffe & Co., 114 Pearl St., New York.

LILLIAN SHERMAN RICE, 231 W. 96th St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in six lessons. Private instruction. Phone 1464 River.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shaddle, 38 W. 33 St. Tel. 7537 Mad.

MISS HELEN MURRAY
Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

DANA. In looking for infants' hand-made outfits, don't forget the shop at 8 West 22d St., New York. You will not be disappointed. Prices speak for themselves.

CHILDREN'S SMOCKED DRESSES
of pongee, nainsook, crêpe and batiste, 1 to 8 years. Infants' layettes, hand-made and embroidered. Hurm Art Shop, 277 Fifth Ave., N. Y.

IMPORTED SMOCKED FROCKS
Sizes from 6 mo. to 15 yrs. Prices reasonable. Circular showing designs sent on request. Mrs. J. B. McCoy, Jamestown, Va.

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Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, $1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

SUFFERING FEET RESTORED
to sound condition and shapeliness. The Pedlopathic Foot Health Co., 1495-1505 Broadway, New York.

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MME. PAULINE
CLEANING AND DYEING.
House and Street Gowns, Laces, Chiffons, etc. 223 West Fourteenth Street, New York.

LEWANDOS Americas Greatest Cleaners and Dyers 284 Boylston Street and 17 Temple Place Boston 557 Fifth Avenue New York 1633 Chestnut Street Philadelphia

LEWANDOS-Branches Washington Albany Rochester Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Worcester Springfield Portland

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 64th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co.
New York Paris Newport
402 East 31st Street, New York.
High class cleaners and dyers.

LAUNDERING Absolutely by Hand. No garment too delicate or exquisite for us to launder perfectly. Also repairing. Mrs. E. Handschin, 213 E. 61st St., N. Y. Tel. 5278 Plaza.

Corsets

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere
Models which accurately forecast the "Trend of Fashion." Custom made only.
15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd Street, New York.

Corsets—Cont.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops.
373 Fifth Avenue, New York.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 West 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 10 East 46th Street, New York.

WADE CORSETS. High grade, exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

PEETZ FRONT LACE CORSET
The highest art in corseting. Prices $5.50 to $35. Made and sold only at
36 East 33rd Street, New York.

KEAPSHAPE CORSETS, mould the figure to shapeliness, yet allow full freedom and comfort; special offer for May. Write for samples. Harriett Meta, Suite 382 c, 28 W. 38th St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 3308 Mur. Hl.

CORSET HOSPITAL. Repairing, cleaning, remodeling. High-priced corsets duplicated reasonably. Corsets to order $10 up. Mail orders. Satisfaction guaranteed. Mae A. Bond, 2255 B'way, N.Y.

MME. BARCLAY, MODART, Front Laced
Corsets. Also original designs of custom made black laced corsets.
17 East 45th St., N. Y. Tel. 7965 Bryant.

Dancing

LOUIS H. CHALIF, Grad. Russian Imperial Ballet School. Classical, Aesthetic, Social dancing; body building and hygiene for ladies and children. 7 West 42nd St., New York.

Titus Summer School of Dancing
Aesthetic, Social, Folk, Interpretative and Normal Training. July 8th-27th, daily—individual attention. Write now. 24 Grover St., Auburn, N. Y.

Decorating and Furnishing

JANET MORRIS
Painted Furniture for Country Houses.
65 West 70th Street,
Telephone 4470 Columbus, New York City.

HELEN HUNT
COLONIAL FURNISHINGS
Braided Rugs, English Blocked Chintzes, Porch Furnishings. Tally-Ho Loft, 20 E. 34th St., N. Y.

PAINTING AND DECORATING done by CHARLES B. COSSE, 136 W. 65th St., N. Y. City or Country. Also general repairs and alterations. Saves you time, money and worry.

Decorations for Summer Homes. Furnishings for House, Porch and Garden. Suggestions, estimates furnished without charge. Sara Peirce White, 3 W. 28th St., N.Y., Tel. 8062 Mad. Sq.

Italian Embroidered Linens for Country Houses. Representative will call with suggestive examples for decorations or furnishings. Estimates. Scuola d'Industrie Italiane, 21 E. 48th St., N.Y.

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MRS. C. H. OTT, 10 West 33rd St., N.Y. Embroidery, Stamping, Stamped Goods, Monograms a specialty. Waists and Tunics finished or stamped. Stamped Gowns. Mail orders filled.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N.Y. nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants. References personally investigated. Circular sent on request.

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(*Continued on page 8*)

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Continued from page 7)

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WILE-AWAY BOX. A very original assortment of amusements and comforts. Send one as your steamer present. $5 upwards. Elizabeth H. Pusey, 176 Madison Avenue, New York.

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Six months ago I started my little four-line advertisement in the "Shoppers' & Buyers' Guide." During the past two months I have received seven letters beginning: "I saw your advertisement in VOGUE, which is recommendation enough for me."

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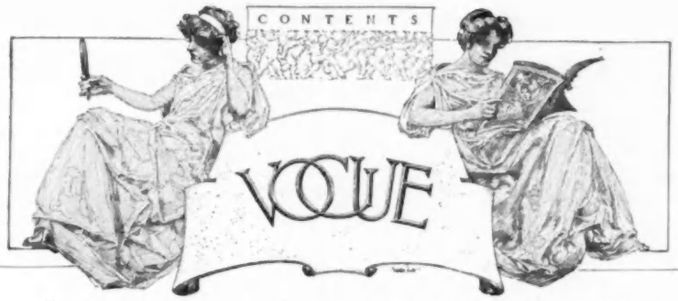

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The Next VOGUE

OUTING fashions will be given the place of honor in the next VOGUE, dated June 15th. In gathering the material for this number we have been struck by the fact that few women realize that there is a definite standard in clothes for outing wear. The average woman who plays games during the summer seems to feel that any costume will serve; and she consequently makes but a poor figure beside the woman who conforms carefully to the standard.

After reading the next VOGUE you will be able to avoid the hybrid outing styles that are so often offered. When you appear on the tennis court or the golf links, you will be secure in the knowledge that you are both appropriately and becomingly dressed. Gowns and hats for general country wear will also be included in goodly measure, and the whole number will have a pleasant flavor of summer-time amusements and activities.

The coupon printed below will entitle you to receive VOGUE for one year without the necessity of payment in advance—which may be a great convenience if you are accustomed to drawing all your cheques at the first of the month. Use the coupon to-day and your first copy of VOGUE will be the Outing Fashions Number, dated June 15th.

VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; M. L. Harrison, Vice-President; Barrett Andrews, Secretary; Theron McCampbell, Treasurer. Cable Address: Vonork.

Subscriptions for the United States and Mexico, four dollars a year in advance. For foreign countries in the postal union, five and one-half dollars a year. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies twenty-five cents.

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Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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MRS. SYDNEY S. BREESE

Mrs. Breese, formerly Miss Elizabeth A. Morton, is a popular hostess of New York and Southampton, L. I.

VOGUE

FRENCH ART IN HOUSE DECORATION

French Genius Is as Creative, as Logical, and as Unique When Applied to This, One of the Tributaries of Art, as in the Greater Branches

No place in the world presents a richer field for artistic furnishings and hangings and for all that is newest and best in the realm of applied art, than Paris. For in the first place, the French decorator has lived all his life in the shadow of the great châteaux, filled with the rarest works of art, and in the second place, he is endowed from his birth with the temperament of the Latin races—a temperament always keenly alive to beauty in all its forms. By combining the elegance of the past with the simplicity of the present he has originated a distinctly modern and beautiful style of furnishing.

A SALON À LA GROULT

Nowhere is this given more admirable expression than in the French country house, no better exponent of which could be found than the artist whose unique talent creates such charming schemes of interior decoration as are shown here—M. André Groult, whose clever wife is sister of the great Poiret and a couturière of much distinction in her own right. The quintessence of simplicity and the most daring use of contrasting colors, blended, however, with such discrimination as to produce a restful and harmonious effect, are the hallmarks of every piece of his work.

An example of the quaint originality these qualities produce is the country house salon designed and exhibited by him at the Arts Decoratifs and reproduced here in the middle of page 14. Here is displayed his love of painted wood and his profuse use of linens and cretonnes. These last are all specially designed for him by some of the most prominent artists of the day.

The woodwork is painted a dull gray, the wall is hung with a richly colored cretonne, the background of which is a solid mass of dark green leaves, overlaid with stiff, round magenta roses, some light, some dark. The floor is covered with a perfectly plain gray filling, upon which is laid a small, round rug of dull green; the design in the cretonne wall-covering is carried out in the rose border and center. The great comfortable chairs and sofas, adaptations of the Louis XVI period, have a delicate framework of painted gray wood, ornamented down the sides and at the back with long sprays of tiny red roses. They are upholstered in green linen in a special weave. The characteristic French foot cushions lie about the floor; one is covered with a green and white check linen. The invitingly tempting sofa is piled high with pillows, covered in linens of various hues, and embroidered, for the most part, in bright-colored worsted flowers, though on a few covers these are replaced by inscriptions of verses from old French ballads. The windows are hung with dainty white batiste curtains, edged with dark green linen ruchings, and the inner curtains, of a still thinner batiste, are embroidered down the middle, just above the wide hem, with a large cluster of magenta roses. These, with the odd, little soft cushions of the sofa and the quaint, gingham foot-rests, give an air of primness, a demure, old-time quaintness to the room.

AN OLD-TIME BEDROOM

In the bedroom illustrated, the wall is covered with Nattier-blue linen on which a dotting of white rings and tiny red roses forms a background for the oval-shaped medallions. These enclose bright yellow vases filled with pert roses like those of the background. The woodwork is painted gray, the furniture is of lemon wood, ornamented with beautiful marquetry work in rose design, and the fireplace is of pure white stone, carved with prim bunches of roses, which appear like a panache on so many of this decorator's works. A round

The tendency of the French mind to carry a theory to its logical conclusion often creates a most harmonious ensemble. In this salon every minutest adornment is a logical development of the original conception

mirror in a painted, green wooden frame, hangs over the mantel. The ever-present French "fond du lit," a relic of the heavy draped canopy, and the spread, are of white batiste with wide stripes made of chain-stitch embroidery in a pastel shade of blue worked in a conventional pattern. A pretty device for concealing those hideous comforts, the electric bulbs, is the shallow, boat-shaped base of heavy green and yellow glass which holds the bulbs. This softens the light, yet permits it to be diffused over the entire room. M. Groult employs this device universally, both for the center and for the bracket lights; the brackets themselves are usually of green bronze.

And apropos of lights, a most artistic assortment of lamps is to be found in these studios. The base is usually formed of a pottery vase in some dull shade that blends with the color scheme of the room in which it is used. It is low and squat and topped by a large, straight lampshade of white or colored batiste with a flowered border, usually in the pattern of the cretonne covering of the wall.

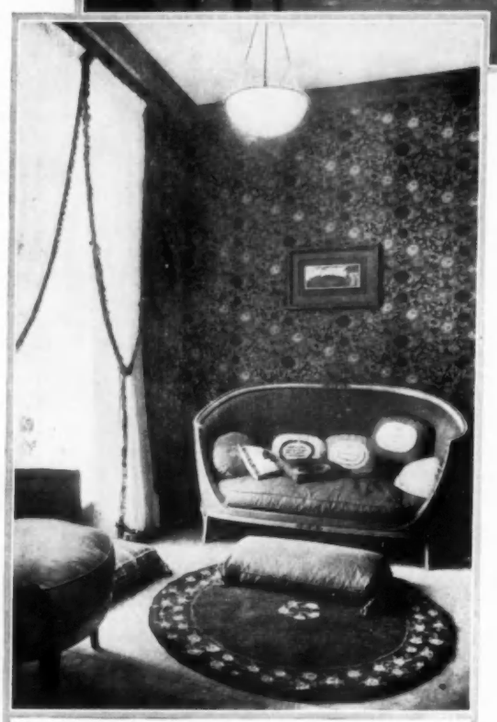
A SEASIDE SITTING-ROOM

One of his most attractive rooms is a sitting-room for a seaside cottage. The woodwork is painted green, the paper is a bright, flowered English chintz, and the furniture consists of the stiffest, green wood, rush-bottomed chairs, a sofa and a painted wooden table. The rug was woven by hand in an imitation of a velvety rag carpet and bordered with pink roses on a green background—just the thing to break the too severe and chilly matting of the summer cottage. The whole room breathed a certain atmosphere which is noticeable in all the works of this artist. Just what constitutes it one cannot tell, but one feels it in a subtle something upon which one cannot put a finger, but which none the less pervades the whole place. For the woman who is seeking for that which shall be original yet in perfect taste—in other words, for a style which, having an undeniable genre of its own, can still become an appropriate background in the home into which it is introduced—these quaint and charming styles are wonderfully good prototypes.

IN THE NAME OF QUAINTNESS

A successful combination of several contrasting colors is shown in the dining-room illustrated on this page. The cretonne wall-covering is figured with a dark blue lattice supporting clusters of purple grapes; the furniture and wainscoting are of light-colored cherry. Heading each panel of the woodwork is one of the quaint, conventional designs this decorator delights to use; always this motif carries out the design in wall-covering or upholstery. The seats of the chairs are of leather in a unique basket weave.

M. Groult's talent for blending contrasting colors is illustrated in this dining-room by a lovely combination of blues, purples, and reds



Even to the French ballads worked on cushions and rag rugs, this salon preserves its old-time atmosphere

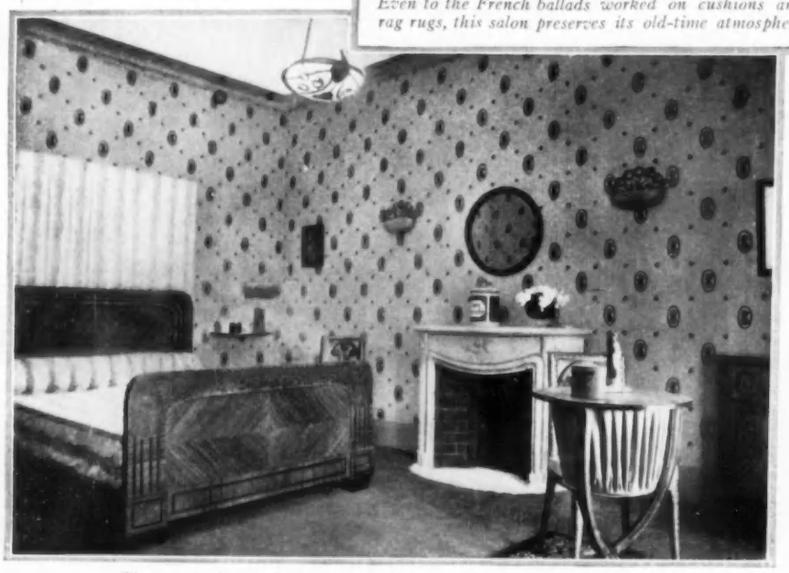
A charming salon, most suitable, by reason of its simplicity and the nature of its upholstery and hangings, to the country house, is illustrated on page 13. The walls are covered with cretonne showing blue and green leaves thickly massed on a white background. The furniture is upholstered in dull blue linen piped with green, and the blue curtains are fringed with green linen. On the neutral carpet are scattered hand-woven green and buff rugs.

PERIOD REPRODUCTIONS

If one is in search of a more imposing style of decoration—something, perhaps, more appropriate to the great summer château and the villas modeled after the castles of the Renaissance, one should seek the aid of M. Lenyan, who specializes in the furnishing of handsome modern villas and in the reconstructing of the interiors of modern châteaux in the exact style of the various periods of the sixteenth and seventeenth centuries. These great structures, with their heavy carved wainscotings and panelings and their dark stone, high-vaulted rooms, do not readily lend themselves to the light and cosy furnishings of the modern home; but this decorator, while using only the furniture and hangings appropriate to the period, yet manages to arrange them in such a manner as to create an atmosphere and comfort conformable to the tastes and needs of the present generation.

At his studio one finds silks, linens and heavy tapestries reproduced in the designs and colorings of the Louis XIII, XIV, XV and XVI periods. There are gorgeous silks in wide, blue and dull gold stripes—those delicious tints of the Louis XVI period. This age has handed down furniture and hangings from one generation to the next, always holding its own, in either pure or modified forms, against the intrusion of all newer modes and fancies.

A dining-room set suitable for the most magnificent château, yet so dainty that it would immediately impart a home-like atmosphere, has the lightness of coloring so desirable in summer decorations. It was of carved Italian walnut; the slender legs and backs of the chairs were slightly curved and upholstered in dull blue satin damask with large leaves of darker toned blue scattered over the plain background. This reproduction of the furniture of the Louis XV period was wonderfully accurate and beautiful.



The atmosphere of Old France hangs over this quaint bedroom, and is made tangible in the essentially French "fond du lit"

Madame Iribe wearing one of the newest French tailored hats of black straw trimmed with a purple pheasant tail

The mode of contrasting jacket and skirt made its début with great éclat at the spring races

Lenient fashion admits of skirts straight and skirts panniered, but scant foundations they must all have

A Zimmermann model in the citoyenne or fishwife style. Blue-and-rose striped silk turns back over a plaited skirt of rose voile

THE APOGEE OF FASHION IS REACHED AT THE SPRING PARIS RACES AND HORSE SHOWS

WHERE THE MODES WORN BY THE SMART WORLD RECEIVE THEIR FINAL STAMP OF APPROVAL

Black lace puffed over the now accepted plaited skirt, here developed in mushroom-colored chiffon. The return of an old and odd millinery shape

A NEW RENDEZ-VOUS FOR FASHIONABLE PARIS

Home From the Riviera, la Parisienne Begins Her Round of Spring Gaieties at Race Courses, Salons, and Smart Restaurants, Among Which She Pleasurably Numbers Ciro's, of Riviera Fame

NOTHING which counts for success was lacking the day of the race for the Prix du Président de la République—sunshine, balmy air, flowers, lovely women in spring attire, the races themselves—all contributed to the charm of that day at the beautiful Auteuil race course. Madame Faillières, who sat with the President in the presidential tribune, was well gowned in black charmeur silk, trimmed with lace frills; she wore a becoming hat of black straw with nodding black feathers. Madame Bacon wore a costume of black liberty satin trimmed with white lace, and a hat of fine white straw adorned with black feathers. Such costumes, sober in design and color (for black and white in various minglings remains a favorite combination) pleasantly accented gayer ones.

Belonging to the latter class, which had the most adherents, was a costume launched by Maison Schwab, and worn that day by a beautiful young woman. It is shown here to the left of this page. After the manner several designers have adopted this season, it is almost an exact copy of a period costume. Though of rather sensational elegance, it was thoroughly Parisian in taste. It was of a beautiful, deep, French blue, in some exquisitely soft stuff. The closely hanging skirt, gracefully draped at one side, opened over a narrow panel of white satin. The open front of the correct little coat showed a blouse corsage with the loosely rolled collar peculiar to the period. Lace jabots, following the outline of the vest, fell from the collar. Crossing at the waist-line, the lace continued down onto the skirt on the left side as low as the knees. The hat was one of the most popular among the many small shapes launched this season, which are all ticketed with the name of some man, woman, or event of a certain period; which name is applied rightly or wrongly, according to the taste and information of the milliner or of the wearer—Robespierre, Consulat, Girondin, Conventionnel, and so on. This particular model was of fine black straw trimmed with a band of white velvet and two stiff, white quills. Her parasol, in charming incongruity with her costume, was thoroughly of to-day. Its white linen, lace-embroidered "tea cloth" circle was hemmed with blue taffeta sprinkled with Dresden, pink roses.

The coiffure la Parisienne now affects reminds one of Sarah Bernhardt's loosely caught coif in "Camille"

SHORT COAT WITH A LINGERIE GOWN

Won, doubtless, by the youthfulness of its outlines, everyone falls under the spell of the new short, loose coats, an example of which is shown opposite the costume just described. Whether in vivid red, rich French blue, white, or a color to match the skirt, these little coats are extremely smart and useful. The one shown here is of cloth in a lovely shade of cerise; a narrow band of white cloth hems the front edges and the square collar. The dress over which it is worn is of cotton crêpe trimmed with flounces of *à jour*. The fullness of the flounces is laid in tucks. The cut of the coat—the last word in a separate garment for those who still claim youth—is clearly shown in the little sketch of the back; it is cut on absolutely straight lines, with no seams save the necessary two under the arms.

SUPPLANTER OF THE SUIT

Two views of a recently finished Brandt costume are given at the top of page 17. The novel points of the white satin coat lie in the sleeves and in the plaits on each side, shown clearly in the detail drawing. The coat armholes are finished separately, and the sleeves are quite independent, being sewed into the armholes of a lining of heavy chiffon. The fullness at the elbow and just above it is so oddly disposed that a rather clumsy effect is given. This effect, however, the artist has somewhat modified by buttoning the sleeve close to the arms from elbow to wrist with small, white pearl buttons. The fullness at the back of the coat is attractively managed, also in front, where it is gained by two odd little tucks. One handsome button of carved, white pearl closes the coat at the waist-line. The left-hand figure gives a better view of the skirt and of the white marquisette blouse girdled widely with cerise silk. The square collar and the double, plaited frill with its line of small white pearl buttons down the middle serve as decoration for the coat. Decidedly unique is the draping of the black satin skirt. Drawn up a little at one side, the fullness is disposed of by little puckers made over short bits of coarse cord, which are separated by double buttons of silk and cloth. The black bowler hat is smartly trimmed with a band of white taffeta and a silk cockade.

CIRO OF RIVIERA FAME

For those who frequent the Riviera, "Ciro" is a name to conjure with. It is said that the clientele of this famous *restaurateur* is the most aristocratic in Europe. His Monte Carlo restaurant opens on the front onto the charming Galerie overlooking the sea, brilliant shops on one side, and its equally fashionable companion, the Hôtel Métropole, on the other. All these attractions offer to the idlers who would "look upon a king" (for kings and queens with lesser lights of many courts are habitués of Ciro's in that playground of the world) an excuse for strolling in this direction. The beautiful Charles III Gallery cannot be transported from Paris to Monte Carlo with the

The French are very fond of their "period" costumes, which frequently reproduce to the last touch the style of some olden time

There is no sphere of outdoor gowning, even to the lingerie dress, which the short, contrasting jacket has not invaded

Too much honor has been done the suit, the couturiers have decided; a contrasting jacket and skirt has quite as much chic

changing seasons, but the manager and staff can. Presto! there is now a "Ciro" in Paris, a brilliant addition to the brilliant list of Paris restaurants.

It is most splendid. A great room is divided by pillars into the foyer, which will be devoted to the "five o'clock," which has become a real function in Paris, and the larger room—the restaurant proper. This room, richly decorated in pure Empire style, is really beautiful with the soft green, the ivory, and the gold of its coloring. The tea room, in Louis XVI style, is adorned with white and gold, and with painted medallions. All this lovely coloring brings out the beauty of evening gowns wonderfully.

At the time of the opening, Paris was thronged with people returning from the Riviera, so that at the tea hour the charming foyer was crowded, every table filled. Among the guests were men and women famous in many circles. Distinctly French in taste and expressive of the last word in afternoon fashions were the gowns worn by the women who responded to Monsieur Rizzi's invitations, many of whom represented the smartest French society. Not a single toilette showed any extreme or extravagant traits.

GUESTS AT CIRO'S OPENING

Prince Radziwill and his lovely wife sat at a table near mine. She was charming in semi-transparent black draped over flame-colored tissue, which wonderfully accented her brilliant brunette beauty. The same strange color faced the under side of her wide hat brim, shaded by a border of black ostrich feathers, and from a nest of short, thick, black feathers, posed at one side, sprouted a long, thick aigrette which, lying almost flat, inclined towards the back.

The Countess Jean de Castellane, tall, elegant, and very lovely with her fresh complexion and gold-touched brown hair, sat not far from me. Her toilette was one of the charming "little dresses" I have so often described, yet quite unique in treatment, for the Countess Castellane is still in light mourning. It is sketched here in the right-hand corner of this page. It was of soft black taffeta. The skirt, lightly gathered at the waist and finished at the hem with deep, rounded scallops, was hung over a foundation of plain white taffeta, which showed three or four inches below the scallops. The little coat bloused back and front over scalloped basques attached without a belt to the corsage. She wore a chemisette of white net with a high, unlined stock; white net frills gushed through the scallops of the short sleeves. A plain bias silk band and a narrow, plaited frill trimmed the V-shaped neck. A puff of white ostrich feathers outlined the edge of her black straw Marquis hat.

Two of the smartly gowned young women of a party of half a dozen fashionables wore, one the tailleur shown in the upper corner of page 19, and the other the gown sketched opposite that just described. The first is of the lovely, finely checked silk restored to favor this season after a long period of oblivion. Its silvery sheen can be achieved only by the weaving of white and gray threads. These finely striped and finely checked silks in cool grays have entirely supplanted, among exclusive women, the colored, changeable taffetas. Imagine the decorative quality of the tiny buttons of black jet against the lovely silvery gray surface of the skirt, the sleeves, and the little coat, the effect of the dark red rose posed at the top of the high, wrinkled girdle of black crêpe, and the chic of the black tassels which finish the points of the deep collar at the back. A third point is cleverly arranged between the other two.

The skirt shows the odd back draping which hints at a bustle. This effect, which I saw first at Monte Carlo, was gained in this case by straight breadths of the silk drawn flatly from each side, then gathered together in the middle of the back into a soft puff; the ends were left to hang free. The note of silvery gray and shining black is continued on the hat of a quite new straw—a coarse, loosely-woven braid which shines like silver. The brim is fastened at the right side by a large ornament of black jet. The process which gives this silvery tone to straw must be unique.

THE LATEST REVIVAL

One of the most striking of the new materials launched by Maison Rodier at the beginning of the season composed the gown worn by her companion. It was of sand-colored etamine, into which were woven circling bands of gay colors—red and blue mingled discreetly with black and yellow. These bands formed a deep border for the straight, full skirt, which at one side opened over a lace underskirt. Two large, black velvet rosettes, pricked with jet, were posed, one at the top of the border, the other at the bottom—a pretty touch in harmony with the black lines in the material. The belt, curving oddly upward in the middle, was made from the colored bands, and the short

Ciro's opening brought out the smartest of French gowning, expressive of the last word in fashion, yet free from eccentricities

sleeves were trimmed with them. The lace jabots, which fall from under the edges of the half-handkerchief collar of plain white linen, match the underskirt. The little chemisette is of unlined white chiffon. An "aeroplane" bow of wired lace trims the hat.

THUS SAYS MAISON BENNETT

From Maison Bennett, an old firm, run by a mother and daughter, which has recently removed to new and smarter quarters next door to Maison Redfern, comes the costume shown in the lower corner of this page, which was not quite finished when it was exhibited and sketched especially for Vogue.

It shows still another development of the short coat, and still another arrangement of white and black. This jacket is unique, however, in that it is really a dress all in one piece, though it has the appearance of being two separate garments. On the white satin, coat-corsage all the accessories—the narrow pipings on the sleeve seams, the outlining piping on the edges of coat and white leather belt, the flat collar with its pretty connecting bow, and the waistcoat which shows narrowly between the frills of cream-colored Malines lace—are all of black satin. This special cut of sleeve is a favorite one with several houses this season. Here it is distinctly marked by the black encircling line. The black satin skirt, gathered evenly all around to an inside belt, is made from two straight breadths and drawn high at one side under a band, thick-set with black buttons to show the white satin underdress. One would think that so many costumes of "black and white," in the tea-room, at the matinée, on the race course, at every place of public and private resort, would show an unpleasant lack of variety. This is not so, for every costume has its special note of color which renders it distinctive—a great silk rose, perhaps, of brilliant coloring, or a parasol, or a hat.

Still another development of the short coat and still another arrangement of black and white

At Maison Bennett I saw a charming mantelet of changeable taffeta. Shawl-shaped in the back, it was cut with a bias seam, thus cleverly disposing of the ugly rise at the back of the neck, so annoying in small things of this sort. Besides this, the fullness was controlled over the shoulders by three large, corded shirrings. The extremely long ends crossed the bust in fichu fashion and passed to the back, where they served as a sash. Heavy fringe, matching the silk in its shaded coloring, followed all the edges, adding greatly to the enrichment of the garment. Copied in black satin with black fringe, this little mantelet would be becoming to almost anyone.

PARRY ACHIEVES NEW FAME

Mademoiselle Gaby Boissy is wearing two delicious confections of Maison Parry in her new play. For the first, built on Grecian lines, Parry is becoming famous. It is of straw-colored chiffon, and is charmingly graceful and youthful. The skirt, split a little at one side and finely plaited, nevertheless clings closely to the long, slender limbs. Over this hangs a short tunic of pale, soft-toned cerise chiffon, a shade Monsieur Parry particularly affects, and which in this instance is most happily combined. A bluish jet fringe weights the edges, and a trimming to match adorns the corsage, which is cut extremely low, with a revers effect on one side and on the other side a straight band. The second toilette this pretty actress wears is similar in form, but is of white chiffon embroidered with silver, and with a note of fresh green on the corsage.

TWO FIRST-NIGHT GOWNS

At a recent first night of a new play were noted the gowns sketched on page 19. A charming young girl wore the one shown at the left. The narrow skirt is made of soft white taffeta and given fullness on the sides by clusters of shirrings down the middle of the front and back. This causes a slight shortening in the middle of the front. The flounces, which flare into considerable fullness at the hem, are of coral-colored chiffon. The flat, shirred band which heads the top flounce is of the same color, which appears again in a flat fold following the edge of the low-cut neck and in the facing of the small revers. Tiny frills of white lace compose the little chemisette. The lace bertha is finished with a band of white silk piped with the pretty cerise.

On the right-hand figure is depicted a gown of pale tobacco-brown, liberty satin. Black satin belts the overdress, slightly fulled at the waist-line, which opens over a closely hung sheath of soft brown chiffon. This overskirt is given fullness about the knees by several deep tucks across the front. This front breadth is further adorned with handsome bronze buttons set in a line from belt to hem, while tiny rhinestone buttons close the white chiffon chemisette and the long sleeves. Revers of black transparent stuff turn over a large collar of Cluny lace, which covers nearly the whole of the corsage. The rose thrust between the black revers and the belt is of vivid red.

LA PARISIENNE TURNS PRACTICAL

A fair young English girl lunching at the Ritz one day, wore a tailored costume of the new, coarsely-woven linen narrowly striped with white on a ground of Saxe-blue—a favorite combination this season. The tailleur is shown at the top of this page. All the lines of skirt and coat were close and straight, and the only adornment was a facing of the dark-toned toile de Jouy. Wide, notched revers, faced with this material, lapped to one side under four large buttons covered with the pretty, old-fashioned stuff, the prevailing tone of which was blue to match the gown. A few of these large buttons figured on the skirt, fastening an opening at the back.

AN INTERPRETATION BY BEER

A novelty shown at the Maison Beer is an overdress of fine, black Brussels net hung over a gown of white satin. In the middle of the back the overdress is as long as the gown itself and is gracefully knotted at the bottom of the little train; from here the edges round to the waist-line at the front where they barely meet. The effect of extreme fullness is gained by a nine-inch net ruffle which trims all the edges. At the waist-line at the back the fullness of this odd overskirt is shirred into a deep frill that rises several inches on the corsage.

French frocks may be practical, even businesslike, as here in a severely tailored suit of Saxe-blue linen

A RESTRAINED MODEL

In the midst of rather extreme productions of this sort, others wholly charming yet more restrained are the more remarkable by reason of their conservatism. One would search long before finding anything more satisfactory than a Beer tailored costume built of soft, basket woven wool in a lovely shade of *pain brulé*. The fullness in the closely hung skirt, shaped in two parts, is cleverly concealed. The edges of the two parts of the skirt are widely trimmed with hand-embroidery of self-toned, woolen threads done in the old-fashioned cross-stitch; similar embroidery elaborately adorns the sleeves and circles the hem in a wide border.

This coat, like so many of the new models, is planned to be kept always closed for the long, slender revers cross below the belt-line and fasten under one large, embroidered button. The black satin which face them is nearly covered with fine, white linen drawn-work with hemstitched edges. The flat collar at the back is covered and trimmed to match so that it shows grayly through the pretty white embroidery. This note of black, the character-giving value of which the French know so well, is repeated in two long, heavily fringed sash ends of black satin.

MME. F.

We find in occasional gowns that odd draping of the back of the skirt which hints at a bustle

ACCESSORIES MAKE THE TOILETTE

THE French jewelers have produced for summer gowns some exceptionally pretty lockets—that last touch of delicacy to the dainty toilette. One lovely ornament is made of the most exquisite quality of French porcelain, and is painted by hand in a charming design of roses and vines. It is about the size of a quarter, very thin, and when worn on a delicate gold chain forms a most attractive little ornament.

The vanity box is to the woman of fashion one of the prime necessities of life. One of the prettiest of the newer models is made in the shape of a round enamel medallion about two inches in diameter, and hung from a silver-gilt chain. It opens with silver-gilt clasps such as are seen on the ordinary purse or shopping bag. These boxes are seen in many colors; red, dark blue, yellow, purple, lavender and pink are preferred.

Long pins made of black velvet, mounted on nickel backs, and edged with cut steel beads, are pretty and inexpensive accessories for jabots and thin summer gowns. These are replacing their more expensive forerunners, the velvet and rhinestone bowknot pins. They may be had in any shape and size and for almost any price. The smallest is a regulation double bowknot about an inch and a half long, but perhaps more effective is a large knot consisting of four loops of inch-wide ribbon with two ends, easily three inches long, with heavily beaded borders.

One of the daintiest among the newer designs in enameled buckles is executed in a characteristically French design of wreaths of tiny pink and blue flowers on a white background. These buckles, enameled, as is all French work of this kind, on silver, are usually worn with a matching belt pin. These are about two and a half inches long, have tapering ends mounted in heavy silver, and a center of hand-painted porcelain instead of the enamel. Practically the same decoration, or one giving at least the same effect, is painted on these pins.

Frenchwomen who demand the last novelty in accessories are using handkerchiefs marked with long, interlaced initials worked in contrasting but harmonious colors. They are of the sheerest linen, with hemstitched borders and the initials are usually worked in such colors as buff, blue, green, deep red, or deep blue.

OF SUPREME IMPORTANCE

Wrist bags hanging from cords are no longer the hight of the mode. Instead the smartest of Parisiennes are carrying an affair which really should have a new name, since it is not a veritable "bag." This is carried by slipping the hand through a band at the back. There is one model of the envelope-shaped case which has detachable cords finished at the ends with metal hooks like those on neck chains; these are easily detached from the rings on the case. These cases, though extremely flat, have an extraordinary number of inside pockets.

These new models of leather bags are usually in suède or seal. One in navy blue seal, about six by two and a half inches, has the upper flap edged by a narrow silver band composed of little oblong links. Otherwise it is absolutely plain, easily carried, and exceedingly smart.

Another variation of this type is in tan-colored suède in a modified form with rounded edges in which the upper part, instead of fastening with a clasp, fastens with a buttonhole and a button made of pink topaz quartz with a rhinestone cluster in the center. It is an extremely small thing, measuring only a little over three inches.

One now constantly sees knitted purses which look exactly like small link purses of gold or silver, but which, when closely examined, prove to be made of metal thread cleverly woven so as to resemble perfectly gold links. The comparative cheapness is of course the reason for using this material.

Wonderfully fresh and youthful is a gown of crisp white taffeta, flounced with bright cherry chiffon

The couturiers have a little fad for shirring or puckering a skirt down the front to give a sidewise draping

CHIVALRY *for the* NEW WOMAN

IT has been generally assumed that the camaraderie with which American men treat women argues greater seriousness in their attitude toward the fair sex than is to be found with other nations. Even rather superficial observation impairs this theory. We need only observe the smiling tolerance with which a man discusses equal suffrage with a woman to realize that he regards her merely as a pleasing toy. Yet the matter is most serious, not only for her, but for the whole country. Although men are beginning to realize the great disadvantage of an electorate uninformed on political questions, those who would indulgently give women the franchise if the demand became widespread, do not encourage her to study questions of public policy. One would not suppose that the men of a democracy would rate the opportunity to influence such great questions as of so little consequence that they would be willing to grant to any group of reputable natives, heretofore disfranchised, the privilege of the vote for the mere asking.

ANY effort to enlighten women on public questions has been left to private enterprise as, for example, The League for Political Education, or to the groups of women in favor of, or opposed to, the equal franchise. Citizens' clubs have shown little interest in the matter, although the equal suffrage movement has made great advances in this state as well as in several others, indicating that it is fast being translated from a theory into a condition. The vote of the women could nullify or greatly advance the reformatory measures which men are at such pains to initiate and support, yet this great potential influence is treated as a negligible quantity.

NOT only do men not treat the woman's movement with the seriousness it, as a political issue, demands, but in social intercourse as well they continue to regard it with easy-going affability. When a pretty woman tells a man that she believes in the vote for women because she wants to help factory girls, he only murmurs something complimentary in regard to her kind-heartedness and dismisses the subject. Other arguments, good or bad, are treated in the same pleasant way; he makes no attempt to show her the fallacy of those of her arguments that are unsound or to encourage her to study political issues more thoroughly. He simply regards her as an illogical creature whose theories cannot be met with logic. She may be wrong about many of these questions; she probably is, but she has the desire to learn and the ability, and a genuine desire to serve should move men to help her to help herself. The women advocates of equal suffrage are entirely justified in resenting what one of them has called the indulgent "pat-you-on-the-head" way of man with a woman even when serious questions are involved.

THE habit of treating the feminine sex as though it were merely a bit of charming but unreasoning decoration in the scheme of things, must give way to a new and truer chivalry. Even a very little helpful explanation and encouragement addressed to women as reasoning beings would be of much benefit. Since men do not hesitate to criticize women severely in some respects, why do they not undertake constructive criticism which would at least have the effect of relieving their wives and daughters of irritating habits born of ignorance of conditions? The affable attitude toward women's shortcomings doubtless has its roots in the American conception of chivalry which is founded upon the idea of service, but it is to be hoped that men will soon be persuaded that women, and through them the whole human family, can best be served by treating them as a factor to be seriously reckoned with, and that they are entitled to enlightenment from every possible source.

THE NATIONAL HORSE SHOW AT THE CAPITAL THIS SPRING BROUGHT TOGETHER MANY NOTED EQUESTRIANS WHO THRILLED WASHINGTON SOCIETY BY THEIR DARING RIDING AND SEVERAL CONSEQUENT FALLS

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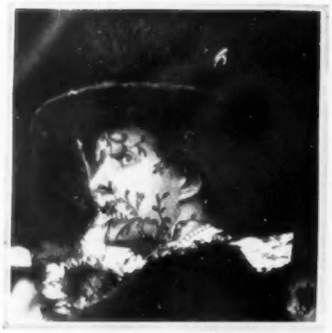
Madame Havenith, formerly Miss Helen Ffoulke and now the wife of the Belgian Ambassador, and her small boy

Mrs. Edward B. McLean and baby Vincent Walsh McLean

Miss Hopeton D. Atterbury on Kildare, a blue ribbon winner



Mrs. Peter Goelet Gerry, formerly Miss Mathilde Townsend, in one of the boxes

Miss Gladys Hinckley watching the riding from the grandstand

Miss Jeannette Allen, who rode the leader of Major H. T. Allen's sporting tandem and won the blue ribbon

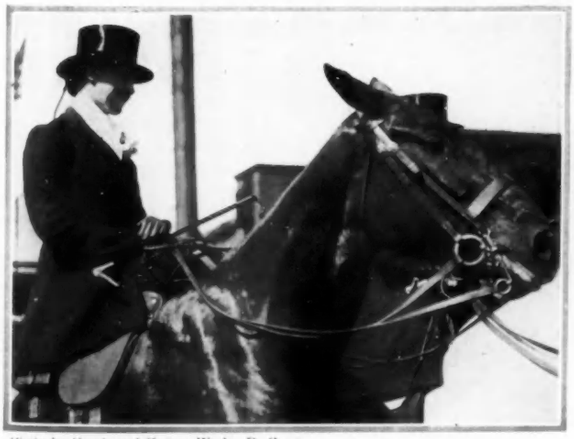


Photo by Harris and Ewing, Wash., D. C.

Miss Katherine Elkins, mounted on her brown gelding, Joker, which she rode in the classes for ladies' hunters and hunt teams

Photo by Pictorial News Co.

A group of interested Washingtonians: Mrs. Woodbury Blair and Mr. and Mrs. Joseph Leiter

THE SPRING-TIME BEAUTY OF NEW YORK'S FASHIONABLE ENVIRONS HAS LED SEVERAL BRIDES OF THIS YEAR TO CELEBRATE THEIR WEDDINGS OUT OF TOWN

Photograph by Ira L. Hill

Mrs. Thomas Dickson, née Shaw, was married in her mother's wedding gown and veil

Copyright by Marceau

Miss Alice Andreae became the bride of Mr. Woodbury Seamans at St. Mary's Church, Tuxedo

Photograph by Oscar Pach

All Saints' Church, Lakewood, was the scene of the marriage of Miss Rachel Cartwright Lynch to Mr. George Douglas Clews

The bridal party of the Lynch-Clews wedding. From left to right: Miss Marguerite Broughton, Mr. W. G. Wrightson, Miss Marjorie Winants, Miss Maud Bush, Mr. James Hine, Mrs. Arthur Foster, Mrs. George Douglas Clews (née Lynch), Mr. George Douglas Clews, Mr. S. V. B. Brewster, Miss Peggy Lynch, Miss Adele Grenet, Mr. W. E. Swindell, Miss Louise Freeman, Mr. John B. Breckenridge, Mrs. W. G. Wrightson, Dr. Walton Graft, Miss Louise Lynch

AS SEEN BY HIM

A New Career for Gentlemen of Leisure—Getting in Elbow Touch with the Masses

I HAVE ceased to try to comment upon events as they pass. We live in a whirlwind. What is vitally real to us to-day, we leave far behind us to-morrow—a dim shadow in the past. The little pleasures of a new season erase the memory of a great tragedy of a past season. And this year the season ended with a tragedy so terrible that, were it not for the glorious acts of splendid manhood and loving self-sacrificing womanhood with which it will ever be associated, we would shudder at the very thought of mentioning it. The memory of it will live through the ages, a more glorious monument than any that the hand and skill of man can build.

The summer at Newport cannot, of course, be as brilliant as usual. Several houses which were to be the scenes of munificent hospitality will be closed. But there are débutantes who must be brought out, notable foreigners to entertain, and many other social duties which must be performed.

The London season will also be short, and, as usual, will depend much on Americans. According to present promises, there will be some notable leaders in the world of politics who will give "parties," and a duchess or so and a few countesses who will not allow June to pass without a ball, a series of dinners, or a reception.

That dreadful week in April put an end to all hopes of gaiety in New York. Everybody fled the town. The departures for Europe were naturally fewer, although at no time is travel so safe as after a disaster. By May many notables had sailed.

Mr. and Mrs. Bradley Martin had a wonderful fortnight of it here. There were charity entertainments, some good, others indifferent; a dinner here and there, and rather fewer weddings than usual.

POLITICS FOR THE LEISURE CLASS

Presidential conventions keep Chicago on the *qui vive* almost until the dog days, and the Democrats have invaded Baltimore on a similar errand. In a presidential year the travel abroad is light. American men are year by year becoming more interested, not only in politics, but also in the government of their country, and the educated classes now decline to leave appointments and nominations in the hands of the rank and file.

Notwithstanding all the persuasive eloquence of Father Vaughan, Socialism has become a fashionable fad. Lady Warwick whispered the message, but even before her arrival the question had been taken up quite seriously. The lectures of socialist orators, some of them in drawing-rooms, were splendidly attended. It seems rather an anomaly that millionaires should turn to Socialism and the masses aspire to aristocracy. Perhaps a few of the rich have taken to it in sheer self-protection. It is a clever move, but one which I prophesied years ago, when I pointed out that Socialism was a new and interesting career for the man of leisure; he has taken my hint. Then, too, such a step will probably have the effect of disarming the dissatisfied.

Photo copyright by Marceau

On April 24th Miss Beatrice Quennell became the wife of Mr. Albert R. Gallatin

We are at last beginning to realize what a wide gulf there is between Socialism and Anarchy, and we are not quite ready to accept Father Vaughan's assertion that this doctrine of the universal brotherhood of man is based upon the negation of the existence of a Supreme Being. With all due respect to that brilliant, persuasive, and learned lecturer, this is a mediaeval bogey which fails to frighten us now, because we know its falsity. We have not studied the Bible in vain. But I ask pardon for dragging in this serious question. I have always contended that religion and a woman's reputation were two topics never to be discussed. I am obliged to allude to the cult of drawing-room socialism as an historian of the manners and morals of my time.

SOCIETY UPLIFTS THE SUBMERGED

The Rockaway Hunt had its race meet the last week in April. It was very chilly and, besides, poured half the afternoon, but many loyal people were out. It was a gathering of those who were returning from Aiken and from overseas and settling down on Long Island for the spring. There were congratulations and good wishes for Mr. John Cowdin and Miss Madeleine Knowlton, whose engagement has recently been announced.

There was a counter attraction at Lakewood, where polo practice has been on for over a month. Mr. Harry Payne Whitney is much interested in the game, and there are to be some exciting matches before the year closes.

In town everything was given up to charity and uplift entertainments and the suffragettes. The new hall in the Central Palace, which has proved to be what the French would call the *dernier cri* as a place for public assemblage, was used for one of these settlement affairs. There was a fearful crowd of all sorts and conditions of people, but no one was uncomfortable. Many fashionables and East Side people rubbed elbows, and there was a cordiality which was a convincing proof of how

(*Continued on page 90*)

After the cavalry came the Executive Board of the Women's Political Union, followed by the white-gowned ushers for Carnegie Hall and the outdoor speakers

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Mrs. R. P. Johnston, Mrs. Henry G. Ives, Mrs. Harriet Huntress, and Mrs. Winston Churchill were among the hopeful representatives of the state of New Hampshire

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Mrs. Ellsworth, Mrs. Philip Lydig, and Mrs. P. W. King supported the New York Delegation

Mrs. O. H. P. Belmont marched at the head of her Political Equality Association

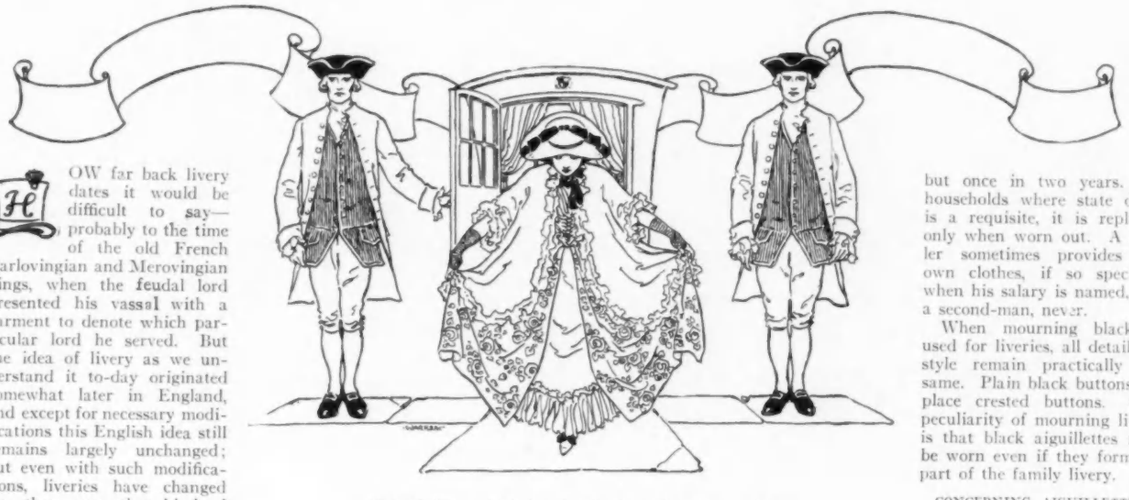
Copyright by American Press Asso.

Miss Inez Milholland rode in the cavalry that led the parade

Mrs. Arthur Townsend is a member of the Executive Board of the Women's Political Union

THE IMMENSE SUFFRAGE PARADE THIS YEAR WAS AN EPOCH-MAKING EVENT IN THE STRUGGLE TO OBTAIN "VOTES FOR WOMEN"—THOUSANDS OF ENTHUSIASTS PARTICIPATED AND THOUSANDS MORE ALONG THE LINE OF MARCH CHEERED THEM ON

CORRECT LIVERIES FOR HOUSE SERVANTS



Well-Established Rules Define the Cut of Livery and the Family Arms Always Determine the Color

HOW far back livery dates it would be difficult to say—probably to the time of the old French Carlovingian and Merovingian kings, when the feudal lord presented his vassal with a garment to denote which particular lord he served. But the idea of livery as we understand it to-day originated somewhat later in England, and except for necessary modifications this English idea still remains largely unchanged; but even with such modifications, liveries have changed less than any other kind of clothing.

The base of color for liveries is the heraldic wreath, generally a twist of two bands of silk or of two interwoven bands, one tinctured of the principal metal, the other of the principal color in the Arms or achievement, upon which the crest is customarily borne. But if there should be no metal in the coat-armor, the composition of the wreath is of the two chief colors in the Arms.

Buttons are either gold or silver, that is, gilt or silver plate, never of any other metal. Ordinarily they bear the family crest, but buttons perfectly plain or with a rim or garter, or those bearing initials are sometimes used. The colors of all decorations must be the same throughout.

DETERMINING THE COLOR OF LIVERIES

It is a rule well followed that no one should ever vary the original ancestral colors, but there are a few instances where branches of the same family, or more properly, scions, have made changes even in color. Families which have free choice in the matter of color, because they are in the predicament of having no coat-of-arms and therefore no crest, must carefully observe the laws of color combinations and guard against the Scylla and Charybdis of gaudy display and insipidity. Having once chosen a color, they must abide by it.

The Royal liveries of England are not those of the house of any particular sovereign, but are developed from the colors in the Royal Arms, that is the National Colors, scarlet and blue. From the accession of Queen Ann the liveries of the servants of the sovereign and Heir Apparent have remained unaltered even in point of style. But during the reign of George III, the younger branches of the family used crimson and green in their liveries. Scarlet, never properly seen in America, is in England restricted to servants of the Royal Family.

THE BUTLER'S LIVERY

Precedence belongs to the butler as he is head of the whole staff of servants. His apparel is, therefore, of first importance. His livery remains the same whether one or more men are kept. In the morning a butler wears a suit of black or dark blue cloth. The coat is a double or single-breasted sack, which is worn buttoned. His tie is a dark color or black. When serving luncheon, strict formality demands the regular evening dress; if less formality is desired he may wear his black evening coat with a high black waistcoat, white shirt, and black bow tie.

The distinguishing mark between a butler's dress suit and a gentleman's is its greater plainness. This is gained by more breadth between the hip buttons, a fuller front, a heavier "skirt," a longer waist (an important characteristic of all servants' liveries) and straighter lapels, which turn back no lower than between the second and third holes. The material of the waistcoat matches the suit and has a rolling, V-shaped collar, buttons with not less than four buttons and not more than five, and may be single or double-breasted. The shirt is a plain white dress shirt, and the tie also is white. The butler wears no jewelry of any kind while on duty.

DRESS FOR SECOND MEN

The under-butler, or second-man, and the other men servants under the butler, wear a footman's livery. Noiseless shoes or slippers should be worn by the butler and all other house servants. The footman's livery is of colored cloth, and the color is governed by the laws of heraldry. It is cut with tails like a dress coat, but in front it is short enough to show the waistcoat, which is of striped valencia or a plain colored cloth such as buff, blue or red. When striped material is used, the lines should run across the body. For outdoor men the stripes run up and down. The English exception to this is the servants of the Royal Family, who all, whether outdoor or in, wear stripes running crossways, but in America no exception should be made. The indoor man's waistcoat should be made with a roll collar and four or five buttons, according to the extent of the opening. If coats and vest are edged or piped, the seams at the side of the trousers are narrowly welted with cloth of an identical color. No raw edges are permitted.

For morning wear for the second-man a pantry jacket is usually provided. This, a single-breasted coat, is made of striped jean and lined with white shrunk cotton. It extends just over the hips, and the side pockets are welted. The general utility man has no livery, except, perhaps, a cardigan jacket, or a black suit if he does errands.

PROVIDING LIVERIES

Legally, if he orders and pays for them, liveries are the master's property from first to last. It is, however, usual to give the old suit to the servant when a new one is purchased.

The usual provision in garments is one full-dress suit yearly and an undress and a morning suit half-yearly. Heavy outdoor coats are given but once in two years. In households where state dress is a requisite, it is replaced only when worn out. A butler sometimes provides his own clothes, if so specified when his salary is named, but a second-man, never.

When mourning black is used for liveries, all details of style remain practically the same. Plain black buttons replace crested buttons. One peculiarity of mourning livery is that black aiguillettes may be worn even if they form no part of the family livery.

CONCERNING AIGUILLETTES

Aiguillettes, or shoulder-knots, are now merely ornamental appendages for state occasions and are usually worn with knee breeches and silk stockings—a style of livery not frequently seen in America. They originated in the days before the railway, when coaches were apt to get fast in mire and attendants must help drag them out. For this they were provided with ropes, which were carried slung over their shoulders. These once useful articles are now the purely decorative aiguillettes, the name of which is derived from the points of these bundles of rope. There is no especial rule governing the mode of wearing aiguillettes. Men in official positions wear them from the right shoulders, servants, on either shoulder, though the left is more usual.

In England, on occasions of state, it is permissible for the head footman's aiguillette to hang from the right shoulder, and the second footman's from the left. This is practical as well as happy in effect in relation to the coachman and footman when on the box, for it prevents one man's ornament from rubbing against the other's.

THE WEARING OF COCKADES

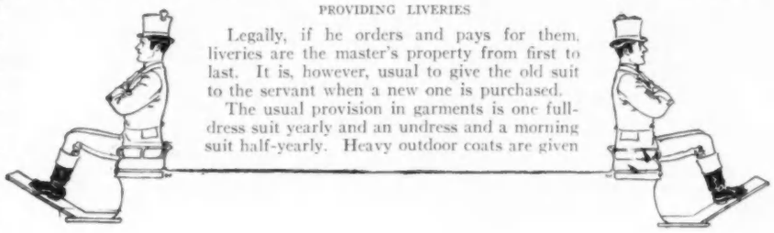
Cockades, properly used, are only for servants of masters serving under the Crown, and should therefore never be used by Americans. Occasionally people not in such positions order them for their servants' hats, but they have no right to do so. The original distinctive cockade of the House of Hanover, one of black leather, is the one generally used. This is always worn on the left side of the hat. The round form denotes a naval or civil position of the master, the fan shape, a military position; colored cockades mark the retinue of an ambassador, and are neither English nor American. The President's servants wear a cockade of red, white and blue.

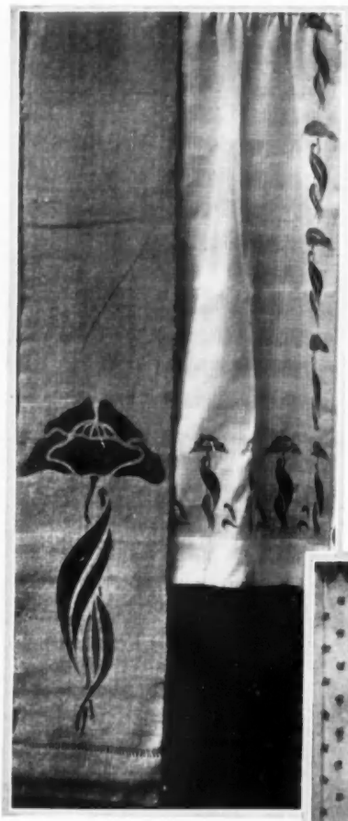
THE MAID'S COSTUME

In maids' clothing there is now larger scope for daintiness combined with utility than heretofore. Many people now choose for nursemaids the excellent all-white dresses with the regular outdoor uniform of a long cloak and matching bonnet, and prefer for the other maids dresses of dark gray mohair rather than all-black.

Ladies' maids frequently wear the little net aprons with hand-embroidered edges, and collars and cuffs to match. Aprons are shorter and narrower than formerly, and more care is taken to have them fit well; especially is this the case with a waitress's apron. The designs for maids' aprons and caps are now manifold and very attractive.

ELSIE C. H. DE FESTETICS.

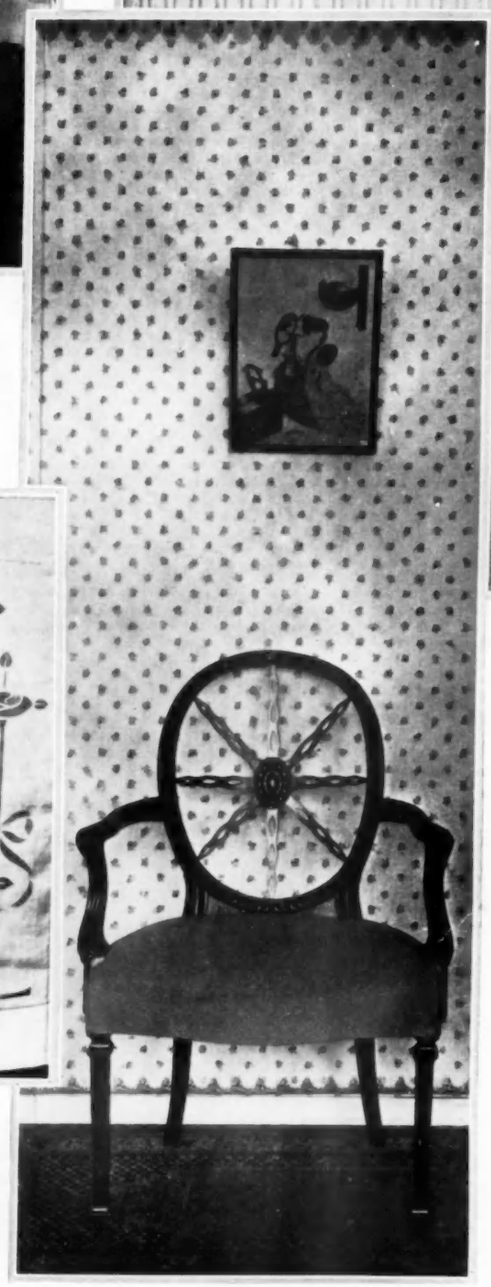




The flat window stringer is used here in preference to the fulled overdrapery. On the Russian crash stringer and crossbar muslin sash curtains are stenciled conventionalized poppies in dull Pompeian red

The motifs of wall-papers or borders are frequently duplicated in the hangings. Here a putty-colored, striped paper is banded at the top with the yellow blossoms and green leaves which form the pattern of the linen taffeta drapery

Conventionalized roses are stenciled in dull pink and green on the scrim panel curtain and crash stringer; the edges of the latter are buttonholed in green wool



The Adams chair against the old-fashioned, flowered paper, bordered at the top with linked medallions, accents its period

IF HARMONY, WHICH IS THE KEY TO SUCCESSFUL DECORATING, IS OBSERVED IN SELECTING WALL-PAPERS, DRAPERIES, AND CURTAINS, THE MATERIALS THEMSELVES MAY BE EVER SO SIMPLE IN TEXTURE AND DESIGN

A trigly made tailleur of chamois-colored cloth with a cerise velvet collar

There is a fascinating informality about the tied bodice of white taffeta above a skirt of dotted blue foulard

BY FAULTLESS CUT AND PLEASING COLOR EFFECTS, SIMPLICITY IS HERE RAISED TO DISTINCTION

Dexterous handling of taffeta ribbon on a rough blue straw of excellent lines

HARMONY IN COTTAGE FURNISHINGS

To those who are weary of exotic color schemes and painstakingly correct period furnishings, the quiet, simple homeliness of the cottage interior glimpsed in the accompanying photographs, must appeal strongly. The woman decorator has carefully sustained, throughout this low-ceiled, roomy cottage at Easthampton, the appropriate keynote of simplicity. The living-room with its beamed ceiling, gray tinted walls and gray stained wood trim is charming. The wide-mouthed chimney is of rough red brick with the built-in settles on either side piled with soft-toned cushions. A quaint old clock stands between the rare old mahogany candle-

A chest of drawers in the Janet Morris style, inspired by the revival of painted furniture

sticks on the gray shelf. The curiously shaped gray vases, the Colonial mirrors, the fire-irons and the old English fire-screen are all interesting details that contribute to the harmonious whole. The great rug upon the floor is gray. A touch of vivid color appears in the chintz window curtains and small rugs, and here and there in a stray, bright cushion. Two big willow chairs stained gray, several rush-bottomed chairs, and tables of mellow old mahogany complete the furnishings.

In the dining-room the wood trim is also gray. The walls here are tinted a warm yellow, and the rug upon the floor is a soft blue. The fireplace, like that in the living-room, is of rough, red brick and is flanked by quaint fire-irons. Old blue china lamps are placed upon the gray shelf and old blue plates in the English plate-rack. The tables and chairs are reproductions in mahogany of an old pattern, but the sideboard, the curious knife-boxes, the tables and the mirrors are genuine old pieces. The windows are curtained with bright chintz.

The stairway and wood trim of the upper floors are stained gray. Soft-toned rugs are placed upon the floors, and chintz curtains at the windows. The painted furniture is decorated in the Janet Morris style to harmonize with the chintzes and general furnishings used in the bedrooms. The chest of drawers shown above is used in one of the bedrooms, and is a good example of this attractive furniture; it is painted black and decorated with festoons of bright-colored flowers. A dressing table, chairs, and other pieces, are similarly painted. Black candlesticks, prettily decorated, have bright-colored shades, and even the trinket-boxes and other fittings of the dressing table are daintily painted to match. White enameled wooden furniture ornamented with garlands and posies of bright-hued blossoms, though not as quaint as the black, is charming for the summer home. If care is used in selecting and combining, most harmonious effects may be obtained with old-fashioned furnishings.

The woodwork of the spacious hall is tinted gray

Real old furniture gives atmosphere to the dining-room

Interest in the living-room centers about the brick chimney

The Marquis and Marchioness of Stafford standing on the steps of Grosvenor House in the midst of the bride's attendants, who included Lady Betty Butler, Lady Rosemary Leveson-Gower, Lady Mary Dawson, Lady Enid Fane, Lady Evelyn Herbert, Miss Lavinia Bingham, Miss K. Leigh, Miss Hilda Butler, Miss Phyllis Coombe and the Misses Combe

THE MARRIAGE OF LADY EILEEN BUTLER TO THE MARQUIS OF STAFFORD, HEIR TO THE DUCHY OF SUTHERLAND, WAS THE MOST IMPORTANT WEDDING OF THE LONDON SEASON

The bride's dress was silver and gold brocade, draped with old lace; natural orange blossoms surmounted her lace veil

CHIC TOILETTES OF CEREMONY FOR THE SUMMER SEASON

Callot dinner gown of lovely cedar-brown moire with gold glints in the weave. Black Malines lace is strikingly arranged on the low-cut bodice and draped skirt, both of which are trimmed with black velvet bands and buttons

A wrap designed by Callot to wear over handsome lingerie gowns. It is made of shot taffeta, fringed and tasseled, is artistically draped across the bust and ties loosely at the back of the knees

Dunay evening gown of pompadour chiffon trimmed with cream Malines lace. On the left shoulder and at the belt are lover's knots of black velvet. Another satin knot, much larger than these, holds the skirt draperies in back

MODELS FROM MARY ANDERSON WARNER

For reverse views see page 78

THE ART OF JAPAN

Japanese Prints by the Old Masters, Shown in the Native Fashion and with Proper Background and Environment, are Wonderfully Decorative

JAPANESE prints, when skilfully used, make a charming wall decoration. Three or four of them are usually sufficient to give the right effect, although, if infinite pains are taken, quite a large number can be massed together harmoniously. The ideal way of showing these pictures is in the native fashion. Your Japanese pins up only one print at a time and exchanges it for another after he has enjoyed it for a week or two. American and European ideas are not so simple, however, and there is always a tendency to use too many prints or to combine them with the wrong ornaments.

Cherry, by Hiroshige

BACKGROUND FOR JAPANESE PRINTS

The best background for Japanese prints is a wall-covering of solid tint. Browns and grays are especially good, though nearly all the delicate shades can be used. A patterned paper, unless it be of Japanese design, is entirely unsuitable, for the difference in treatment will prove most disturbing. The gold paper that is found as a lining in tea chests makes a beautiful wall-covering and affords a highly effective and unusual background for the prints. This paper can be secured through any of the large paper companies or in shops where oriental goods are sold. When this paper is selected, only prints that have a bold design should be hung, as the more delicate effects will not carry, owing to the richness of the background. Japanese rice paper is also highly desirable as a wall-covering where these prints are used. Both as to color and as to texture they make the best possible combination. The ordinary cartridge paper, too, is very satisfactory.

HOW TO FRAME A PRINT

The beauties of a Japanese print can always be enhanced by mat and frame. The frame should be narrow and simple in design. A dull gold frame can sometimes be used happily with certain prints, but black, brown, gray, green, and even mahogany, will give more satisfaction. A good rule is to select the color for the frame from the darkest mass in the print. A darker color will make the picture appear insipid.

The mats should be a little lighter than the lightest tone in the picture. Japanese prints should never be hung on walls with old French or English engravings, stipples, or mezzotints. Photographs of the more impressionistic style, certain etchings, and pen-and-ink drawings prove more congenial neighbors to these delicate products of a far different land.

The print framed, it is then necessary to find a proper environment for it. As most city houses in our Eastern states are decorated in a more or less formal manner, it is difficult to introduce Japanese prints into their scheme of decoration. In a room where a piece of Japanese faience could be satisfactorily placed on a Louis XIV cabinet, a Japanese print would create the greatest discord. In the West, where house decoration shows a strong oriental rather than a European influence, Japanese prints are a common feature.

If the city home does not provide a congenial atmosphere for Japanese prints, the country house often will. A more suitable decoration for the summer home could hardly be planned than one that combines a certain Japanese treatment of form and color with our own native ideas of comfort. Three or four choice specimens of the art of Ukiyoye hung skilfully on walls of a neutral tint, a teakwood table or two, several comfortable wicker chairs, a Kutani bowl or an Imari dish are all that is necessary to a scheme of beauty and simplicity, that will prove most refreshing after the richer and more ornate surroundings of the city home.

BECOMING A CONNOISSEUR

The inexperienced collector will probably have no great trouble in discriminating between the good and poor prints, providing he has a nice sense of color. The genuine old prints can be distinguished from the new by the texture of the paper. The old paper is singularly vibrant and soft in quality and has a slightly mellow appearance. A further test is to hold the two prints up to the light; this shows up the difference in texture admirably.

An important point in the selection of prints is the register, which must be perfect—the most valuable prints are always those of faultless register. While many of the modern prints made from the old blocks are very beautiful, they have not the peculiar refined quality of the genuine old ones. The colors should be soft and delicate, and blend one into the other. After the year 1850 the output of the old school began to deteriorate, partly because of the introduction of aniline dyes. The new dyes yielded colors of more or less violent tones, not to be compared in beauty with the softness of the old vegetable dyes.

A knowledge of the block will help one a great deal in the study of the prints, and is absolutely necessary to anyone who expects to take up the subject seriously. There are several good text books on the subject, and these will afford a valuable aid. Some of these books reproduce the signatures of the more famous artists of Ukiyoye; these should be memorized, if one intends to make any sort of collection.

Jibei and Koharn, by Utamaro

THE OLD MASTERS OF JAPAN

The subjects attempted by the masters of this school covered the widest range, but the individual artist would frequently specialize on some particular phase of life that appealed to his fancy. Nearly all of the best masters of Ukiyoye show distinguishing characteristics in their work that even the amateur collector is soon able to recognize. Thus in Hishigawa Moronobu (1638?-1714) we have the curious flowing lines rarely excelled in the work of later masters. Moronobu was the first to represent actors in art. This artist's specialty was the illustrating of the historical events of his country. The short curves of Okumara Massanobu (1690-1798) are quickly noted. They have been likened to the purity of the Greek line. In Kiyonobu (1664-1729) there is an arresting strength and boldness of outline, shown so often in his patterns of actors' costumes. Suzuki Haronobu (1718-1770) devoted his genius to the portrayal of beautiful women—flower-like creatures of the most exquisite charm and refinement. These prints are, for the most part, characterized by a paleness of tint and a delicacy, yet firmness of outline, that renders them difficult to mistake for the work of the other masters.

By Hokusai

THE SCHOOL OF UKIYOYE

The Haranobu prints are very rare, and consequently bring high prices. His signature was often forged, but the inferior artists could never successfully imitate his peculiar style. Koriusai (——1760) was a contemporary of Haronobu's. His work does not display the refinement of the greater artists, but his drawing is more virile. His bird studies are highly valued, and in them he is judged to have put his best work.

Shunsho, one of the cleverest workers in Japanese print-making, was the teacher of the great Hokusai (1760-1849), who is probably the best known of all Eastern artists. All the talent and the genius of the school of Ukiyoye seems to have been concentrated in this man. His versatility was marvelous, and the number of art works he produced

(*Continued on page* 60)

WHAT SHE WEARS

Harmony with the Surroundings is a Component of the Principle of Smart Dressing Which Should Receive Special Consideration in the Planning of the Summer Wardrobe

A quaint design for a lace and ribbon tea cap, borrowed from nurserydom

THE green of the June flowers is reflected in a one-piece frock of crêpe de Paris, shown on the right of the group at the bottom of the page. The harmony of frock and background is a principle of good dressing not to be underrated in summer gowning. The one-sided effect starts a trifle to one side of the middle both in front and back, slopes gradually to the opposite side, and where the two sides meet at the knees, the white-embroidered scalloped edges are joined by a little motif of the material embroidered in white floss. Similar scallops emphasize the arm-scyes, into which are set rather small sleeves which, at the elbow, are decidedly shorter on the inner side than on the outer. Small white buttons mark the scallops edging the sleeves, which are trimmed with carrick-ma-cross lace, as is also the embroidered white batiste collar that finishes the round neck.

TABS AND PIPED SCALLOPS

A charming model for the small luncheon or afternoon at home is sketched on the left of the group at the bottom of the page. This costume of mauve marquisette shows the newest effects in tabs and piped scallops. The almost transparent fabric is mounted on a lining of creamy net, and the petunia silk-piped scallops overlap and button down the front over a panel of filet to below the knees, where the lace forms a point over a deep ruffle of Valenciennes. Below this flounce one catches a glimpse of heliotrope suède ties with petunia-colored heels. A second filet point fills in the neck, which is trimmed with a wide ruffle of Valenciennes which, at the back, forms a rather deep, round collar. Toward the front the collar is held down by tabs of petunia silk, and from there it runs to a blunt point above the petunia girdle. Below the elbows, the marquisette sleeves droop at the outer side of the arm, but at the inner side they form little buttoned-down tabs, with filet-filled spaces and undersleeves of Valenciennes.

THE DAYTIME REIGN OF WHITE SATIN

White satin for daytime wear is one of last summer's fashions which still holds its own. Down the front of one of these smart frocks for afternoon, sketched at the top of the page, runs a double row of white satin buttons; these extend halfway to the knees, catching up a series of tiny tucks. Strangely enough, this treatment does not draw the underskirt out of shape. This, like all trotteur frocks of this season, almost touches the ground. Over this foundation falls a skirt plaited evenly into a waist-band that slopes gradually away from the hips at the sides, and at the back forms an entire skirt. Long sleeves, finished at the inner side of the waist in a V-shape, are set plainly into the drooping shoulders of a bodice, untrimmed save for a design embroidered in vivid yellow silk floss, which follows the outline of the white net yoke, shirred at the top into a Dutch neckband. Four tiny, white satin buttons and white satin loops outline the sides of the panel of the yoke; the waist is broadly girdled with white satin, fastened under a rose of shaded yellow chiffon. With this frock is worn a white chip Continental with a cockade of ribbed white ribbon, rooted in a white cabochon. An amber-handled, white corded silk sunshade and white suède shoes complete this very harmonious afternoon costume.

THE NEW SHALLOW FLUTINGS

A "half-way" dress for informal visiting is sketched at the top of page 33. The entire underdress, made in one piece and lined throughout with heavy India silk of flesh-color, is of Saxe-blue voile, fluted, to be sure, but in so shallow a manner that, were the material placed flatly, it would be very little wider. Over this goes a sleeveless coat of Saxe-blue and rose changeable taffeta, piped in self material and trimmed for some distance above and below the belt with perpendicular rows of silk buttons set at the end of bound buttonholes. From under the long shoulder of fluted voile extend long, close-fitting sleeves of plain voile finished with a cuff edged with narrow, sharp points of Valenciennes lace and trimmed with a pump bow of the taffeta. A third small bow of the blue and rose silk is on the collar of cream lace trimmed with Valenciennes points. The yoke is of the blue voile embroidered with tiny Van Dykes in rose tones. The hat of gray-blue straw is moderate in size and has a brim outlined with tiny pink roses; directly against the front is set an upstanding, white fancy feather.

The fashion for white satin day gowns shows a noticeable increase in the number of its adherents

A gown for the tea hour that seems to have caught the deep orange of the sunset in its chiffon folds, is reproduced on the right of page 33. Partly veiling a filmy, cream-colored shadow lace petticoat, is an under-robe of orange chiffon, which falls smoothly from the normal waist-line half way to the knees. It crosses in front to reveal a deep V of unveiled lace. From the back, as well as from the front, these widths of chiffon are drawn to the sides of the skirt, and there rather closely knotted. The bodice, of chiffon-veiled lace, is fastened with tiny rhinestone buttons and girdled with orange chiffon. Over this is caught a mantle of chiffon bordered with wide shadow lace. The short ends of the mantle are brought over the shoulders toward the front of the figure, and there turned back to form soft revers that are weighted and held in place with tassels of silver beads. At the back the chiffon forms a long and sharp point, and is bordered with lace so broad that it falls partly over the train of the skirt. The slits through which the arms are thrust are outlined with rivières of diamonds.

A cap to wear with this tea gown is sketched in the upper left-hand corner of this page. Made of creamy lace as shadowy and as filmy as a cobweb and garnished with overlapping loops of orange satin ribbon, it has an effect almost chi'disa.

THE CLEOPATRA ROBE

"Cleopatra" rest robes are the *dernier cri* in Paris. The one shown at the bottom of page 33 has a foundation of orange-colored India silk veiled with watermelon-pink voile. It is cut from one length of material, so that the only seams are those running from under the arms to the feet. The strip of fabric at the center is shaped to fit about the base of the throat, and is slit across and over the shoulders, where the garment is fastened with ball buttons of bronze beads. Bands of bronze-hued stenciling border the skirt, the sleeves and the

The smartness of the scallop granted, it now remains only to vary it as much as possible

Two strong colors, Chinese-blue and black, cleverly combined in a series of draperies

Practical, one-piece morning dress matching the green of the garden in which it is worn

A full and fluffy wrap for afternoon or evening, built of somber black net

Foundation of shallow fluted voile confined by a simulated coat of taffeta

neck of this primitively made gown. Lusterless bronze silk is used for the bands that finish the sleeves and the piping of the neck, and from under the arms fall long, slender cords of bronze and gold braid weighted with beads. This type of rest gown has its advantages over the kimono, as at no point does the lingerie reveal itself. Also it suggests a simple, one-piece frock rather than a negligée.

CLEVER SCHEME OF DRAPERIES

An artistic draping of old Chinese-blue brocaded crêpe de Chine is seen in the home dinner gown in the middle of the group at the bottom of page 32. The center-front of the skirt is loosely box-plaited, and near the feet opens slightly to show a petticoat of black Chantilly lace, which, however, is entirely covered at the back where the train is shaped into two long, sharp points. A little overskirt, draped about the hips, shows a selvage edge. This tunic is low at the back, where it is partially hidden by a Watteau plait which begins at the lower half of the bodice and terminates midway down the skirt. Where the drapings on the bodice cross in front is a three-cornered plastron of China-blue satin, finished at the two top corners with black satin tassels. Above this the white tulle which crosses the décolletage shows only in front; at the back the neck is covered by a cape of dark blue chiffon which entirely envelops the figure, veils the elbow sleeves of white lace and falls to the hips, where it is weighted with blue silk tassels. The black satin girdle is so arranged that it suggests rather than defines the waist-line. This is an excellent model for a maternity evening gown, for the clever scheme of draping on the bodice and skirt serves to disguise the outlines of the figure.

Rippling cream lace and billowing orange chiffon developed into a tea gown of surpassing charm

The Cleopatra rest robe is attractively primitive in construction and barbaric in coloring

SLIP-ON EVENING COAT

To go with the Chinese-blue gown is a so-called slip-on coat of softest black brocade lined with blue brocade. So nearly do the shades in both garments match that it is difficult to say, when they are worn together, where the one begins and the other ends. At the back, the coat presents an extremely broad effect across the shoulders and the narrow, tapering appearance about the feet which belonged to many autumn models of the same class; the lower end, however, instead of being sharply pointed, is rounded. Near the neck there are no seams. The back and fronts of the coat are shaped from a single long strip of black brocade, and the position of the shoulders is merely suggested by straps of the black satin which start from the back close to the throat and fall straight down both sides of the center-front to some distance below the hips, where they form tasseled ornaments.

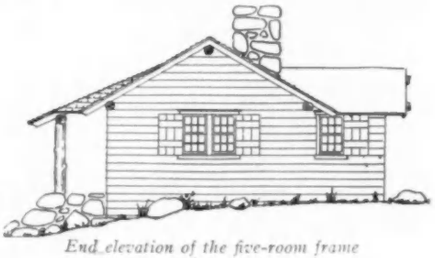
A FLUFFY COAT

An afternoon or evening coat of black net, not readily crushed though it looks like a fluff of gauze, is sketched in the upper left-hand corner of the page. The black net which crosses the bust in front and at the back goes under a girdle, whence it falls nearly to the ground, wholly conceals the back of the frock and forms a sort of half skirt, which has a charmingly airy appearance. The sleeves, very large and puffy, are set into a defined armhole, and the neck of the garment is finished with a wide, full ruching of self material.

Note.—Vogue will cut to order from measurements any of the models sketched in the pages of "What She Wears." Skirts without foundation, $2.50; with foundation, $3. Bodices and Short Jackets without sleeve, $1.50; with sleeve, $2. Princess Gowns with sleeve, $4. Three-quarter Length and Long Coats, $3. Negligées, $2.

THE CABIN IN THE WOODS

Much Less Expensive, Fully as Picturesque, and More Cleanly and Comfortable, than the Usual Log-Cabin is a Frame House, Old-Fashionedly Clapboarded with Cypress



End elevation of the five-room frame house

IN theory, a mountain camp, when not a mere canvas tent, should be a log-cabin. True—in theory. If one goes to the back of beyond, by paddle, portage and pack, then the log-cabin is quite the best and cheapest thing. But few can afford to attempt such uncivilized regions. The requirements of most camps are that they be a scant mile or two from the station, the steamer-landing or the trolley. But it should be remembered that in such cases a log-cabin will be the most expensive thing one can build; there is enough lumber in one to put up several good-sized frame houses, and ordinary carpenters are hopelessly at sea when it comes to working with unsquared logs.

Many camp-makers, when they find they cannot afford a log-cabin, fly to the other extreme, and knock up some hopelessly ugly frame affair like the hideous little wooden tents that disfigure most camp-meeting grounds. The idea is that "it's got to be an eye-sore anyway, so what the use of bothering?"

BEGINNING RIGHT

Now, as a matter of fact, nothing need be ugly; with a little thought, even the most unpromising things can be made pleasant to look upon, and this is as true of a rough camp as of anything else.

Simplicity must be the key-note of both design and plan. In the plan sketched and described here the large living room, which serves also as a dining-room, is the central feature. About this are grouped three bedrooms and a kitchen. The windows must be so arranged as to give ample ventilation and light, in which the average cabin is apt to be defective; and the kitchen must be thrust out, half-detached, so that the heat and the odors of cooking will not find their way into the rest of the camp.

The foundations should be heavy wooden posts, creosoted or treated with some other preservative. On these are laid the sills and floor-joists. The house is then framed up with 2 x 4 studding, planed smooth; the rafters, 2 x 6, are also planed. But the porch-posts, the ridge-poles and the brackets carrying the gables, are made of logs with the bark on—cedar, if possible.

The little house should be painted white with trimmings of dark brown to harmonize with the rough log porch-posts, ridge-poles, and gable-brackets

THE OUTER COVERING

The roof should be of the best heart cypress or of cedar shingles, laid on planed shingling lath; this gives a most attractive ceiling. It is best to let the shingles turn a natural gray, as stain is rather out of place in such a simple little affair. The sides of the building should be covered with wide, old-fashioned clapboards made of cypress; no sheathing nor lining is necessary. The interior partitions are clapboarded in the same way. The camp depends for its effect largely on these wide clapboards; ordinary siding will look hopelessly commonplace here.

The windows are small-paned stock sashes, and, with the exception of the living room, they all have heavy batten shutters of pine or cypress. The doors, too, are built with battens; nothing could be more unsuitable to this type of camp than paneled doors and shutters. The porch is merely an earthen terrace paved with rough, flat stones, extremely simple and rural, and approached by a stone path.

In the living room is a five-foot fireplace built of the heaviest and roughest stones available. The kitchen stove can be connected to this same flue. Of course, a fireplace is not absolutely necessary, but something is due to "atmosphere," and everyone knows that a camp without a camp-fire is a hollow mockery. Very obviously, one can't have an outdoor fire when it's raining hard, and nothing could be more hopelessly depressing than a fireless camp in a three-days rain storm.

FIXINGS AND FITTINGS

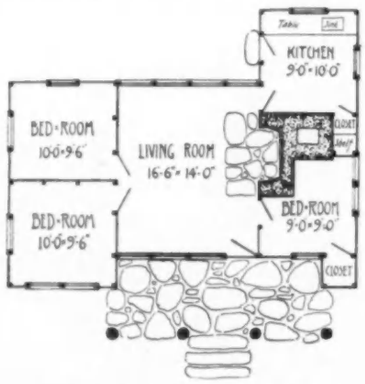
The fitting up of the interior is very simple. In the kitchen is a table built across one end, in which is set a small iron sink with a waste-pipe discharging outside. There is, of course, no water-pipe nor other plumbing, but even lacking these, this sink will be a great convenience. Above the table are several shelves, and in the corner behind the chimney is a fair-sized store-closet.

There is one other store-closet—that in the small bedroom, but, as a rule, it is better to improvise storage-spaces by tacking up curtains across the corners of a room, for closets in camps are havens of rest for huge, hairy spiders, fat, squashy caterpillars and other unwelcome visitors.

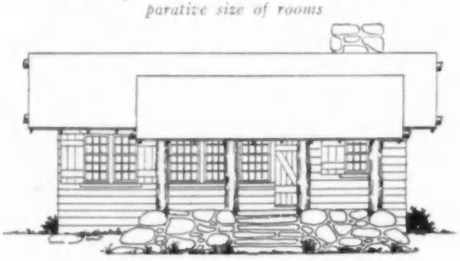
THE ONLY COLOR TO PAINT IT

Now about the painting. This is the one building question that the average person considers himself fully competent to settle when, as a matter of fact, he usually makes a most glorious fizzle of it. There is just one satisfactory color for such a frame structure—white. In spite of all popular convictions to the contrary, white paint will look respectable far longer than any other color, and there is nothing so picturesque and attractive as a white building against a background of green trees or fields, or, for that matter, against a background of sea, sky and sand. There is, of course, a good optical reason for this—white is entirely neutral, and therefore cannot be out of accord with other tones.

The trimmings—shutters, doors, rafter-ends, and other finishings—will look best stained a dark brown to harmonize with the rustic cedar-work of the porch-posts. Stain is far better than paint here. And inside the house, all the woodwork may be stained, too; brown would perhaps be best, though dark green is also excellent.



Floor plan, indicating actual and comparative size of rooms



Front elevation, showing great window space, unusual in such cabins

A primitive but not unbeautiful washstand such as might be built in the most unpretentious camp

The question of the cost of such a camp cannot possibly be settled here. There are places where $300 would build it, all complete, and others where $1,000 would not begin to do it. In some parts good mechanics may be had for 17½ cents an hour, while in others one must pay 60 cents an hour, and very likely board and railroad-fare as well.

THE COST OF BUILDING

The cost of plumbing varies greatly; in the northwest or the south, which are near the point of supply, one can get it very cheaply; but in eastern New York, for example, the cost is nearly double—freight, storage and the middlemen's profits must be paid.

The only practical thing to do is to send a full description of just what one wants (these pages, if the plan approximates one's idea) to some local master-carpenter living fairly near the camp-site. He can make a rough preliminary estimate that will be reasonably accurate—within 15 per cent., at any rate. And that's the only possible way to get an accurate idea of the cost.

WILLIAM DRAPER BRINCKLE.

[Note.—Mr. Brinckle will be glad to answer any question about the design for this camp.]

With the cosy camp fireplace as a center, the living room might be furnished as shown here

DECORATING THE COUNTRY HOUSE

CONVENTIONAL rules for decoration may be, to some degree, set aside in furnishing the country house. If it is in a warm climate, every provision should be made to give the appearance of coolness. Wall-coverings should not be in yellow or any of the warm tones, carpets, heavy rugs and curtains should be avoided, and windows should be provided with two sets of shades, one translucent and the other opaque to shut out the intense light of mid-day. The commonest and most grievous mistake is in carrying the household gods of the town house to the country.

The furniture of the living room should be light, so that it can be carried about easily from place to place. Wicker furniture is perfectly adapted to the country house, and can be had in such a variety of colors that it will fit into any scheme. Tables should be solid, and of generous proportions; bookcases, buffets, and corner cupboards should, whenever possible, be part of the integral architecture. The value of built-in conveniences can be appreciated only by those who have had experience with them. They should always be considered while the plans of a new house are in the making, for they are never as satisfactory and are invariably much more expensive if they are put in after the house is built.

THE SUMMER LIVING ROOM

In the living room with a green wall-paper, cretonne curtains in browns, yellows or greens may be used, with inner curtains of cheesecloth. It is always well to bring the color of the curtains into the room, and this may be happily done by having the seats of the chairs and couch cushions of the same material. If the design is of a conspicuous character it should be used sparingly—just a touch of it here and there throughout the room. A few English and French color prints on the wall and a glass vase or two will be sufficient embellishment.

A JAPANESY LIVING ROOM

Another pleasing effect, and one peculiarly appropriate in its simplicity, is partly Japanese. In such a room the woodwork may be either gray or black with a dull surface. The paper may be either a Japanese grass cloth paper of the ordinary cartridge, the color, gray. Genuine Chinese or Japanese rugs may be used on the floor, but if these cannot be afforded, there are excellent imitations. One or two teakwood chairs and benches in what is known as the Chinese design may be grouped around a teakwood table of goodly size. The ornamentation may consist solely of one or two Japanese prints for the walls, and bronze bowls and porcelain vases for the tables and mantelpiece. Chinese blue in any one of several inexpensive materials may be used for the window curtains. This color should be brought into the room by using the same material for the covers of the cushions in the wicker chairs.

Another good color scheme for a living room is in all the varying shades of brown, with now and then a touch of orange to brighten it. The floor should be given the darkest shade of brown, the walls a medium tone, and the ceiling a cream shade. The furniture of this room could be of the best variety of Mission, the rugs oriental with plenty of orange or red in them, and the curtains should have a decided golden tint, as the light shining through them is very beautiful against the brown. A touch of yellow might be given in a couch pillow and a lampshade. Photograps in sepia tones and etchings show to peculiar advantage in an interior of this sort.

THE COOL BEDROOM

Ivory-white woodwork may be used in all the bedrooms, as it gives a pleasing air of cleanliness. A gray-striped paper or even a plain gray oatmeal paper combines successfully with this woodwork. Beds of the most simple design and one or two chairs of wicker, painted white, are effective. The inner curtains may be of white cheesecloth with over-curtains of chintz or cretonne. One or two pictures or a cast will be all that is required for the wall decoration.

Another bedroom could have a two-toned, soft yellow paper, the curtains might be of yellow armure or cretonne, and the chair covers and bedspread of the same material. An all-white paper in narrow stripes of two tones is a good bedroom paper for a north room. Blue curtains of some inexpensive material harmonize very well with this wall-paper.

THE AMERICAN VERANDA

The veranda of the American country house has undergone many radical changes during the past few years. Formerly it served only as an entrance to the house and afforded little privacy. Nowadays its usefulness as a sitting place is recognized, and architectural plans are made accordingly. In this outdoor living room breakfast, luncheon, tea, and even simple dinners may be served. Wicker or craftsman furniture fit up a porch admirably. A domestic rug of substantial weave, or even one woven from grass, are good porch coverings, though oriental rugs are most beautiful. A hammock, floor cushions, footstools and benches may be included in the furnishing of the veranda, but they need careful arrangement. Above all, the veranda must not be crowded to overflowing with odds and ends, or all of its comfort and charm will be dispelled. Arrangements should always be made to have the veranda well lighted at night, and, if in a vicinity where pestilential mosquitoes swarm, screens must completely enclose this porch space.

If a slightly larger porch be built on the cabin, such makeshift, rustic furniture might appropriately be used

Nothing more pretentious is expected of a camp bathroom than some such simple arrangement as this

Fluted white muslin frills give a crisp touch of freshness that proclaim them the trimming above all others for a summer morning gown

SMART FASHIONS FOR LIMITED INCOMES

The Suitability of Plain, Fluted Ruffles to the Simple Morning Frock—The French Craze for the Diagonal Line

THERE is great charm in the simplicity of morning frocks. The extreme plainness, almost severity, of plaited ruffles in net or linen without lace or embroidery gives a pleasingly Puritan air. A pretty development of such a dress is shown in the large figure on this page. It is of green French linen with frills of handkerchief linen and a leather belt. The pointed vest at the front as also the buttons are of white linen; the latter are fastened under simulated loops of linen soutache braid. The sheer ruffles have a narrow, hand-run hem. Black satin ribbon finishes the neck. The hat is of black straw, the feather green and matched by a jade hat pin. This is just the frock for shopping in town or traveling in midsummer heat. Green may not prove quite so serviceable as some other colors—prelate purple, perhaps, would be better, or one of the new browns. Such a model is becoming to any but a stout figure.

CRISP MORNING FRILLS

Another Quakerish model is that shown just below. The collar is of black taffeta with an overlay of white mull finished with a small hemstitched ruffle. The material is gray cotton ratine, and the belt is of taffeta to match. Buttons and loops fasten the satin collar inside the opening of the bodice, so that it can be taken out when the gown is washed. The sleeves are in the new mode, not only because of the dropped shoulder seam, but because of the hanging frill at the cuff.

Still another plain, plaited collar, this time of cream batiste on a gown of raspberry taffeta, is seen in the next sketch. This particular shade of red is immensely popular for all kinds of costumes, from morning and afternoon frocks to dancing gowns. It should not be chosen, however, by those of limited purse, except as an extra gown, perhaps, in some inexpensive material. The front bodice drapes into two long, graceful revers with a second drapery of batiste following this line and running down to meet the straight silk girdle, which in the back finishes with two sash ends embroidered in raspberry and blue on a medallion of batiste. The deep cuffs are also covered in the batiste. A plain color gingham would develop such a gown very prettily.

ADAPTING THE PANNIER

Taffeta in black and white or blue and white stripes is immensely modish. In this guise it serves the same purposes as foulard and other thin summer silks. It has not, however, displaced the former, which is very popular this year.

The lower right-hand model on page 37, therefore, will do for either taffeta or foulard. With the silk is combined batiste embroidery, which is used for the front drapery and lace which falls over the shoulders. Then at sleeves and neck is a plain mull matching the slightly cream tint of the batiste. The set-on puffing in the skirt is a new variation of this theme. A green and white striped washable silk has been charmingly made up on this model.

HANDLING THE DIAGONAL LINE

The French have gone quite mad over the diagonal line, and in truth it does present great possibilities for varied and original treatment. A generally becoming model built entirely on these lines is that shown in the upper left-hand corner of page 37. The coat is an eton in cut, but is gathered around the back and sides into a curving belt. The front hangs in a long, one-sided point, the slant of which is repeated in the tunic of the skirt, set on a high girdle. So perfect is the symmetry of coat and skirt that it gives almost the effect of a one-piece garment, and we get the fashionable short jacket without its usual drawback of shortened lines. It can be successfully turned out in either silk or woolen fabrics, and is admirable in linen.

CLEVER BODICE DRAPING

Every woman has an affection for a good-looking one-piece gown. It has always distinction, and is useful above almost anything in the wardrobe. This year, more even than any other, much attention is given to this particular frock, as there is an especially wide range of fashionable cool materials in which it may be developed. Taffeta heads the list, with foulard a close second, and countless variations of pongee. All these give a large choice of silks, and there are linens, cottons, and smart novelties in summer ratines and terry clotns. French designers have laid themselves out, therefore, to keep abreast with the new materials.

The material of the second gown on page 37 is a willow-green taffeta, with yoke and collar of cream batiste, and light-weight, white ratine on the collar. There is much cleverness in the way in which the fullness of the shoulder tucks is carried over to the bust, and is there draped from right to left. The double-looped sash of black velvet just peeps out from the edge of the front panel.

UNIQUE LINGERIE GOWN

The lingerie gown on page 37 is not over-elaborate, but the new long sleeve, deeply cuffed with lace, and the low, drooping bertha of net, the newest touches of the season, highly recommend it. The material of the original was linen batiste, eyeleted on the panel and at the hem. The tiny buttons were all covered in antique-blue taffeta. This color appeared again under the outer edge of the fuller yoke of white Alençon tulle. The girdle and collar were black taffeta. The gown could be developed less expensively by omitting the front panel, and substituting a lace flounce for the embroidery at the bottom of the skirt. Valenciennes is the lightest and most satisfactory lace for full ruffles.

Morning frock of Quakerish simplicity with a collar of batiste over one of black taffeta

Even a gown of raspberry taffeta is not above the chic imparted by a plaited white ruffle

Long, diagonal points develop an eton suit without its usual drawback of shortened lines

The fullness of the shoulder tucks is cleverly carried to the bust and there draped across

A taffeta coatee can be worn with a lingerie or silk skirt, the waist of which has become passée

Sometimes one of the very inexpensive varieties are much improved in appearance by being dipped in a weak solution of tea. The slightly tinted lace is always particularly good with a dead-white muslin. A narrow, folded edge of the lace would soften the black taffeta against the throat.

The quaint little coatee-dress with its quillings of fringed silk, shown on this page, pleasingly recalls grandmotherly modes. It is of pale rose taffeta, slightly silvered. Above the elbow are puffings of cream net, and the vest and skirt are of pink several shades darker. This color combination increases its old-time appearance. Such a coatee is an excellent garment to own, for it goes well with separate skirts and lingerie dresses.

THE NEW SEPARATE JACKETS

Sporting coats, by which is meant the separate Norfolk jacket or the flannel blazer, are much to the fore this summer. Nothing more practical has been put forward for some time. We all know that the long, separate coat does not answer every purpose, for there are many times when we want a short, natty, informal jacket to slip on with a linen skirt and blouse or with a woolen skirt.

The blazer is, of course, the revival of a long-dormant style. This light, striped flannel coat is finding itself vastly popular. It has the advantage of costing only $6 or $8. One of our large shops, celebrated for the smartness of its sporting toggery which keeps abreast of all the latest English ideas and follows the modes adopted by leading women at fashionable resorts, both on the Riviera and in this country, offers excellent models of the blazer at these prices.

Then, too, there are all sorts of Norfolk coats, made in almost any material. These are expensive in the shops, but with a good Vogue pattern one can be made at small cost. One model has a very deep yoke reaching quite halfway to the waist, and below this, across the back, are two-inch, loose, overlapping plaits which run down to join a straight belt set on almost at the hips. In front the revers are very long, reaching down as far as the yoke. There is only one plait on either side of the coat body, set well back toward the arm seam. There are large patch pockets. The sleeves, of course, are plain tailored affairs. For a Norfolk a material on the homespun order, whether of linen or wool, is best.

The peplum, the little hip skirt or front panel attached to the bodice, is in evidence on every sort of costume. Separate blouses of lingerie, even when worn with a dark skirt, often have this little tail piece. One pretty model is entirely of handkerchief linen with an allover pattern of eyelet work in the most exquisite hand-embroidery. At the neck there is a shallow, V-shaped yoke of sheer plain linen laid in fine tucks, and following the outline of this is a plaited frill three inches wide, edged with narrow Irish crochet. There is a narrow belt of black satin ribbon, and the bodice skirts come well down on to the hips.

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order the patterns of models published under this department at the special price of $1 for a separate skirt, jacket or bodice; $2 for a long coat, whole suit or gown, in the stock sizes.

Different from the usual lingerie gown is a deeply collared model with buttons of old blue

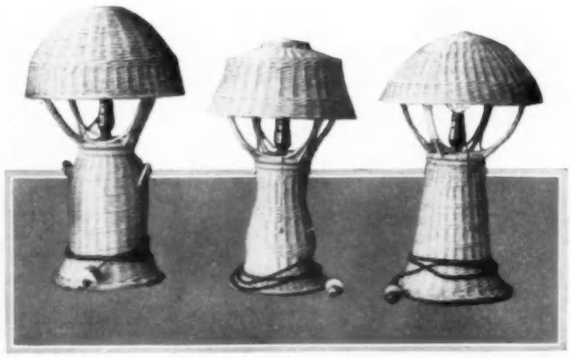
A novel arrangement of a set-on puffing, which was suggested, doubtless, by the pannier

A brown wicker porch table of useful design with a glass top and deep side pockets

White enamel bedroom chair with rattan back and seat, cushioned in cretonne. From Gimbel Brothers

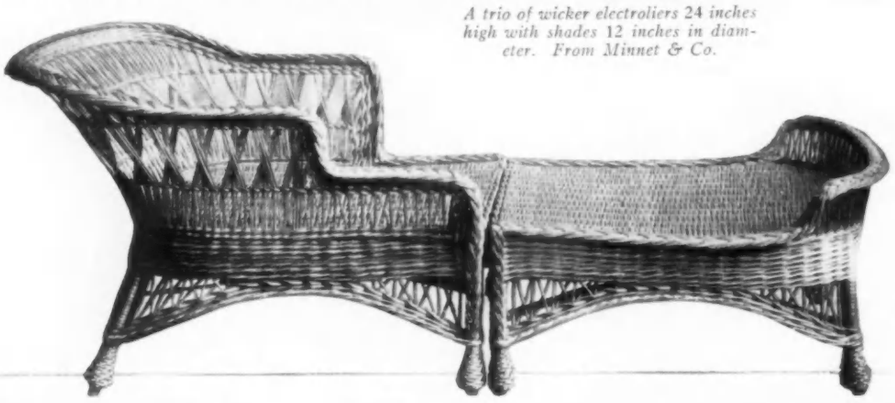
Graceful drawing-room chair of gray enamel with a rattan treatment. Shown by Gimbel Brothers

THE SUMMER HOME CLAIMS FOR ITSELF CERTAIN STYLES OF FURNITURE WHICH TIME HAS PROVED MOST FITTING—



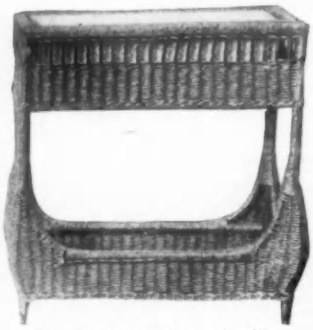
A trio of wicker electroliers 24 inches high with shades 12 inches in diameter. From Minnet & Co.

WICKER, RATTAN, GRASS IN NATURAL TONES OR STAINED IN OUT-OF-DOOR COLORS HAVE USURPED THE PLACE OF WOOD



Comfortable wicker chaise longue, stained light green, that can be divided to form two seats

Porch or living-room chair made of green grass. Exhibited by Gimbel Brothers



The cretonne top of this brown wicker table is covered with glass. From McCreery

A chair of a brown wicker porch set, designed on Austrian lines. From McCreery

SEEN IN THE SHOPS

Time-Saving Fixtures and Utensils for the Kitchen and New Devices for the Garden—Quaint China-ware from the Hands of the Brittany Peasant

THE kitchen is the busy hub of the house. Space-saving and time-saving devices are constantly being invented to make its domestic wheels run more smoothly.

An excellent article, where closet room is limited, is a cereal rack to hang on the kitchen wall. The rack is of wood, measuring 38 inches long and 21½ inches high, and holds eight large jars, six small jars and two bottles. All are made of white crockery, simply ornamented, and with the name of the contents inscribed in Delft blue. The large jars measure 8½ x 5 inches, and those on the upper line are marked Farina, Flour, Coffee, Tea, Sugar, Oatmeal; just below these are six small jars measuring 4 x 3 inches, and marked Nutmeg, Cloves, Cinnamon, Ginger, Pepper, Allspice; the third rack holds two large jars for salt and rice. At each end are two bottles for oil and vinegar. Most ingenious is the construction of these jars; the crockery forms the front half of the cover; the nickel ledge which holds the jar on the rack plays the part of the other half. The price of this rack complete is $10.

USEFUL WOODEN RACKS

A rack for wooden spoons, another wall attachment, saves many minutes by enabling one to see at a glance just what is wanted. The rack is made entirely of wood and has two pegs and one shelf. The pegs hold the rolling pin, and the shelf has holes through which go the handles of the spoons. Among these are spoons of various shapes and sizes, a potato masher, a meat pounder, etc., but in ordering this contrivance one may select what one chooses, regardless of what the rack holds. The price complete is $4.75.

A towel rack is made from a narrow strip of wood, with four china labels in Delft-blue marked Hand, Glass, Plates, Knives. Below each is a small brass hook on which is hung the towel for each special purpose. It is modestly priced at 25 cents.

RINSING BRUSHES

These play an important part in the well-run kitchen, and a neat arrangement for them is shown at one of the large shops. The holder is a flat piece of white enameled tin with a narrow Delft-blue band outlining the edge. Under the blue-lettered words—Cups, Spouts, Oven Pans, Glasses—are small hooks, on each of which hangs the designated brush. Aside from the advantage of accessibility, the brushes are thoroughly aired by being hung in this way. The rack and brushes may be bought for from $1.50 to $3.75.

BALL IRONS

The lowest illustration on this page scarcely resembles an iron, yet such it really is. Heretofore, much time has been spent in trying to do with the flat irons what this device accomplishes in a minute. The handle of the iron comes out of the stand when the iron is placed in the fire of a coal stove or in the flame of the gas. When ready, the iron is worked under the shoulder of a coat, or it irons the top of the sleeve or any of those places that are so difficult to do well. Either round or oval irons can be had for 75 cents for the smallest size and $1.35 for the largest.

COOKING UTENSILS

For every imaginable cooking purpose utensils of the best quality can be found at a well-known and long-established shop which makes a specialty of these necessities. Special attention is given to aluminum ware, which is imported from Germany in all sizes and shapes. It is undoubtedly true that these are higher priced than the others, but as they last a lifetime they prove an economy in the end. Then, too, they are easy to keep clean and very light to handle.

The Brittany peasants have a knack of putting into their unique ware a certain homely comeliness

An ingenious implement of garden warfare for the destruction of the undesirable worm and grub

An egg cup and a saucer of Brittany ware which display quaint reproductions of the peasants

A cake pan so contrived that baked cakes can be removed without breaking

Among the many excellent devices shown at this shop is the cake pan illustrated in the middle of this page. It has an ingenious spring arrangement, by which the cake may be turned out of the pan without the least danger of breaking it. When it is ready for the batter it looks like any other pan, except for a small peg at one side. When the cake is baked and ready to be turned out, this peg is removed and the sides spring open. It can then be lifted from the cake, as the bottom of the tin is separate and becomes loose as soon as the peg is withdrawn. These pans can be bought in six sizes, and range in price from 56 cents to $1.12.

CULINARY AIDS

In a large household a stock pot for the soup is needed. For this there comes a cylindrical pot with a faucet near the bottom, through which the soup is poured. It is made of copper and tin with iron handles, copper nails and brass faucet. These pots come in graduated sizes, holding from twelve to thirty-six quarts, and are priced from $11.50 to $17.50.

An arrangement for cooking cereals and other such foods over night is a boiler of galvanized iron which holds four, white, enameled pots. The boiler measures 15 inches square by 6 deep, and has handles on the sides by which it may be lifted. When ready to be used, the boiler is half-filled with water, then placed on the stove, and any or all of the four pots may be used. There are two pots holding one quart and two holding two quarts. These are placed in the holes intended for them and left to steam. The price asked for this is $9.

A mayonnaise mixer is shown on the lower right of page 40. The small tin funnel is a dropper for the oil and can be adjusted to the number of drops desired at a time. The jar is of porcelain. The mayonnaise mixer, which is shown at the side of the jar, is turned by the small wheel and is used in the same way as the egg-beater, which also comes with this contrivance. Price, $1.25.

A ball iron which smoothes places difficult to reach with a flat iron

An apple peeler and corer, extremely simple in mechanism, is worked by a wooden handle. The stand is of iron, and it has a steel knife which peels the apple and afterwards cores it. It is priced at 75 cents.

For cooking rice in Southern style there are rice balls of aluminum with small, round perforations through which the steam percolates. The ball is about 6 inches in diameter and holds approximately a cup of rice. At the base is a hinge by which it is opened, and when filled it is closed and held fast by a chain. It looks exactly like a large tea-ball and costs $1.88.

FOR USE IN THE GARDEN

Whether the garden of the summer home is small or large, certain few implements are necessary. A well-equipped garden basket is shown in the second illustration at the top of page 40. It is of strong wicker, lined with a soft shade of green leather. Held securely to the sides by leather loops are a hammer, trowel, fork, pruning shears, flower scissors, nippers, jack-knife and two spools of twine. A wicker partition divides the basket in two compartments, but this is easily removed if desired. Price, $11.

The number of gardens ruined for the want of a garden sprayer such as illustrated on this page is legion. The required fluid is placed in the tank, and the wooden handle is used as a pump to eject the spray. This is attractively constructed in copper and brass, with a black wooden handle, and is priced at $5.25.

Equally useful in the house or garden is a kneeling mat of rushes. It is lightly made and can be carried by a handle of twisted rush inconspicuously and conveniently placed. Around the front and sides of the mat is an upright portion, about four inches high, which protects the front of the skirt and knees from the splashing of mud and water. The price asked for all this service is 65 cents.

SHOPPING HERE AND THERE

On the shelves and in out-of-the-way corners of a little curio shop are to be found the most attractive things, costing next to nothing, which shoulder the many beautiful and rare works of art that bring the prices they justly deserve.

The hanging rustic basket illustrated on page 40 looks well on the piazza or in the garden. It is made of dark-stained wood, is hung by a heavy cord,

Raffia basket useful in the garden or as a veranda scrap basket

Garden basket, leather-lined and fitted to hold the necessary working implements

Rustic hanging basket for veranda or garden

An excellent though inexpensive photographic reproduction of a Holbein for the summer home

A child's egg set and an egg carrier

The tedium of mixing mayonnaise is obviated by this new device

and holds a tin measuring 12 x 12 inches, in which can be placed growing plants. Price, $2.50.

The basket in the upper left-hand corner sells for $1. It may be used equally well for a garden or veranda scrap basket.

For a bungalow nothing is prettier than a breakfast set of Brittany ware, three pieces of which are shown on page 39. This ware is made by the peasants of Brittany, and has characteristic poses of Brittany men and women and funny animals and fowls as decoration. A complete set may be ordered if one desires it, but in such a case the order cannot be filled at once, as the pieces are obtained direct from the peasants, and it is only during certain seasons that they can make them. When one considers that each piece is made by hand and then imported, the price is not high. The little plate in the illustration costs 60 cents, and the egg cup is 40 cents. The teapot pictured may be purchased for $2, but it comes in various sizes at corresponding prices. A tea set could be collected at the following prices: sugar bowl, $1.25; cream pitcher, 60 cents; cups shaped like ramekins with two handles, 35 cents each; saucers, 35 cents, and a plate large enough to hold a cake or sandwiches, 60 cents.

A child's odd egg set is pictured on the left of the mayonnaise mixer. In the gaily decorated white china saucer are two holes in which are set the china salt and pepper shakers. The set costs 75 cents.

Below is shown an egg carrier which will hold eight eggs. The china receptacle is filled with hot water to keep the eggs warm. Price, $4.

Above the child's set is illustrated a photographic reproduction of a Holbein painting. These pictures are made by an old artist in Paris, who has succeeded in giving to the parchment-toned copies much of the sympathy of the originals. There are fifty different subjects from which to choose, and these are priced at 75 cents unframed, and $1.50 framed simply in a narrow wood border.

INEXPENSIVE HOSIERY

A tiny establishment that specializes in stockings, lisle and silk underwear and fancy neckwear offers some exceptional values in fine silk lisle stockings with a high silky finish for 45 cents a pair or $2.60 a half-dozen. Silk hose with cotton reinforcements are 95 cents a pair, and come in all colors. A heavier quality with silk reinforcements sells for $1.35, and there are finer qualities, beautifully embroidered. The glove silk underwear has remarkable wearing qualities. Knickerbockers in either white or colors and black sell for $3.25 and $3.65. Shirts are $1.35 and $1.85; the former is finished with a crochet yoke, the latter with the French yoke.

SHOPPING IN THE QUAKER CITY

An original conception for a supper party is a set of twelve figures to be used either as favors or to take the place of floral decorations. Six ladies, four gentlemen—two in frock coats, two in evening dress—a Pierrot and a Mephistophiles, form the party. The skilfully modeled heads are of plaster, painted in oils; the costumes, even to the elaborately marceled hair of the ladies, is of crêpe paper, with here and there a bit of ribbon or lace, a veil, a plume, or a suède corderlière. Standing fourteen inches high, the figures are made to fit over a pint bottle and effectively conceal it, or, if the bottles are not used, the figures will stand alone; the men are upheld by wooden supports, the ladies by their skirts. Grouped about a tall, central candelabrum, the gaily-dressed company produces a highly decorative effect, and their cleverly-caught expressions—here a grin, there a sneer or a simper—and the modish touches to their costumes, invariably afford amusement. Price, $1.50 each.

This same shop shows quaint little French figures, pasted on wood and carefully cut out, that stand upright on a square block of wood in which are cut two grooves, so that the figures may either form a background for a dinner card or a decoration for a menu. These importations come in fifty different varieties—winter girl, summer girl, actress, conventional lady, and many others, and are priced at $4 a dozen.

BURGLAR-PROOF JEWEL BOX

This will appeal to the woman who dislikes to go to the safety vault each time she wants to wear her valuable jewelry. The mahogany-finished box, stoutly built yet not so heavy that it cannot be packed in a trunk, is made of steel with brass fittings, and contains a single, velvet-lined tray. It has a safety electric alarm, which may be set by simply throwing on a small switch at the side of the tray. If the box is then moved the fraction of an inch or tampered with in any way, there sounds an alarm loud enough to wake one from a sound sleep, and unless turned off by the owner on opening the box with the key, the alarm continues to ring for several hours. Price, $12.

A CONVENIENCE FOR MOTHERS

In a little side street here is a shop the clever feminine owner of which devotes her quick fingers and clever brain to the planning of infants' layettes. She is prepared to advise as to the number and quality of the garments, or to send estimates and supply the outfit herself, thus saving the young mother all worry and effort, as well as the annoyance of buying garments that are not really necessary. Each dainty little garment has many little touches and conveniences that cannot be found in the regular shop articles. A layette entirely hand-made and containing all the essential garments is sold for $50.

It consists of four warm flannel bands with a silk crochet edge, three silk and wool shirts, four dozen diapers, in three different sizes with fine machine hems; three pairs of crochet socks, white with any color combination; six flannel petticoats, three for night with a featherstitched hem, three embroidered ones for the daytime; two white petticoats, tucked and hemstitched; six simple slips, finished at the neck with a narrow lace edge; and three exquisitely fine dresses with tiny embroidered yokes, lace edging at neck and sleeves, and a five-inch hem. A pretty wrapper of Viyella flannel, either white or pin-striped in pink or blue completes this outfit. More complete and elaborate layettes are, of course, made if desired.

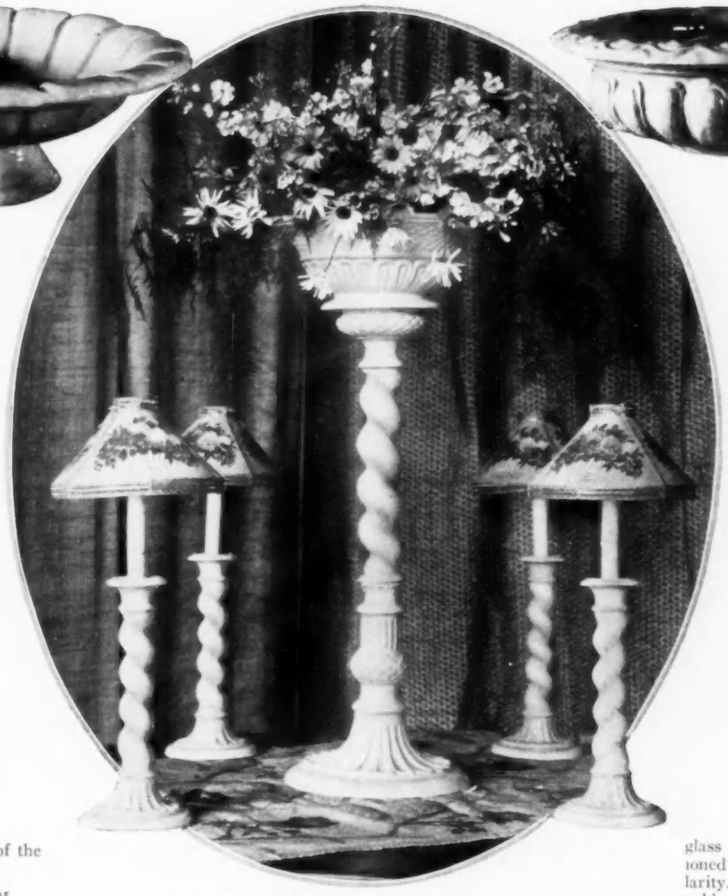
A useful and attractive present for the young mother is a wrapping blanket. This is a great square of the finest quality eiderdown edged with a crochet shell in pink or blue. Price, $3.75.

Another valuable accessory is the bath apron, almost an essential of the baby's outfit. This is made of heavy absorbent flannel so arranged by a tape drawing-string that it ties around the waist and forms two flaps, the shorter, upper one to wrap the baby in, the other to catch the water. The price is $2.75.

A beautiful robe for the coach, crocheted in a raised decorative stitch, is remarkable for its warmth and extreme lightness—much appreciated after the heavy fur rugs. It is lined with lamb's wool and China silk, feather-stitched around the edges and tufted with ribbon. Price, $8.

Note.—Addresses of the shops will be furnished on request, or our Shopping Department will buy for you any article mentioned here, without extra charge.

Water lilies floating in this flower-shaped bowl would be lovely



A set such as this would make an unusual decoration for the table

A receptacle for fruit copied from an old Italian bowl

FOR THE HOSTESS

Majolica Pottery Has Been Revived in Designs Adapted to Table and House Decoration—China Wares Suitable for the Country House

SUMMER days bring radical changes in home furnishings and decorations, and these changes may extend to the china and glass for the dining-room. In warm weather, when the most inviting morsel of food fails to be attractive if served on an inappropriate plate, daintiness must be the dominant note of menu and table.

Probably the newest ware procurable for the table is the white Italian majolica, which, after all, is not new, but a revival of an old ware. The clay in the raw is pink, and the thickness of the glaze placed over it regulates the intensity of the whiteness. The lighter the glaze the deeper the pink glow. Many people hold that pottery exceeds porcelain in beauty, as the latter appeals merely through its decorations, while the former has a claim upon the artistic sense through texture, dignity, and color.

The majolica pottery illustrated on this page is made at the Durant Kilns in New York State, and is chiefly the work of Mrs. Jeannie Durant Rice and Leon Volkmar. The pure antique, mostly from Italian sources, but also from Greek and Chinese, is the inspiration of the designers.

APPROPRIATE FOR THE DINING-ROOM

Entire sets for the dining-table, excepting the platters, cost $300 or $350. The platters are made only to order, for silver platters can be satisfactorily used with the sets. These sets include three sizes in plates, fruit and bonbon dishes, candlesticks and a flower bowl. The separate bowls are particularly appropriate in the country house. Their neutral tone also fits them as receptacles for fruit or flowers of any color.

A bowl of Chinese contour with candlesticks to match is shown in the lower left-hand corner. A delightful effect is obtained when the bowl is filled with tawny colored fruits, and the candle shades developed in red and yellow tints.

For the large dining-room with a high ceiling, the set of center bowl and pedestal and four candlesticks, illustrated in the middle of the page, is quite unusual and very lovely. The bowl may be removed from the pedestal and is complete in itself.

THE OLD AND NEW IN CHINA

White and gold china is always in good taste; it never jars with decorations, and it lights up well.

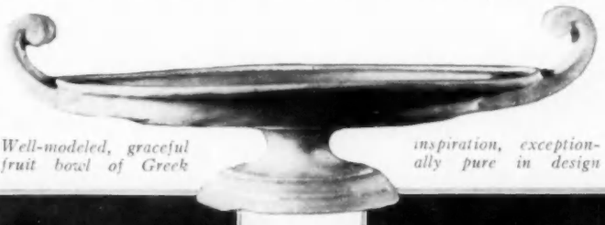
Dresden sets for breakfast and luncheon can scarcely be excelled. A new fruit compote in this ware is made of a modeled figure of a boy standing on a rose base; he holds up a reticulated lattice bowl garlanded in roses. The accompanying Dresden fruit plates have reticulated lattice edges.

English potteries are models of excellence in the designs they create because they always exercise the greatest care in selecting their designers. This is especially true of the Minton ware, many of the designers of which are as famous as the artists of Sèvres.

Copenhagen shares the loveliness of Dresden for use in the summer home, and Royal Worcester is in constant demand by those who like mixed tones. Olive-green and cobalt-blue, especially good for summer use, prevail in these products.

Greek motifs in both china and glass are again to the fore, and old-fashioned patterns have attained great popularity. Among these is one of white and gold, called the Colonial Band Verge Line, which is made in octagonal shapes, like so many of the new sets, and has a good, clear tone of white. This is an important quality, possessed especially by Limoges china.

Those who use china salad sets will find the newest ones in white and gold. Some of the new sets include plates to be placed beneath the salad bowl. The Royal Worcester sets are most apt to include these plates. New decorated glasses for oyster or clam cocktails are bell-shaped, with short stems; they hold four ounces. Chippendale effects are not imitated, only in furniture and cretonnes, but are now being adapted in china and glassware. Fruit and flowers have supplied the motifs of many of the glass patterns, especially the lotus flower, the daisy, and the fuchsia. In some crystals the flowers are dulled, and in others they stand out clearly.



Well-modeled, graceful fruit bowl of Greek inspiration, exceptionally pure in design

Candlestick and fruit bowl of Chinese contour

Selections from a dinner set in Greek design

A GARDEN SPOT ON LONG ISLAND

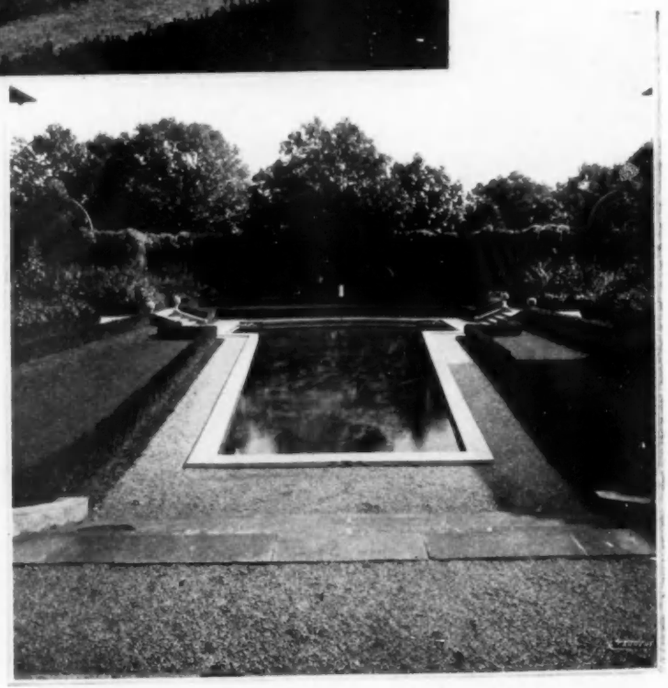
The Beautiful Country Estate of Mr. Bradley Martin, Jr., at Wheatley Hills Which was Originally the Property of Mr. Herman B. Duryea

Carrere & Hastings, Architects

The approach from the hill leads to the main walk which ends at the court with its quiet pool

A vista of a broad, box-hedged grass walk that is a notable triumph in landscape gardening

A broad driveway leads up to the stucco house, the whiteness of which is relieved by a colored roof and widely projecting eaves



View of the court from the steps of the house, showing the high hedges and the walks on either side which lead to the gardens

The entrance at the rear of the house opens on a picturesque court and a miniature, sunken lake tiled in marble

Low-roofed stables and coachman's quarters of white shingles, built on Colonial lines

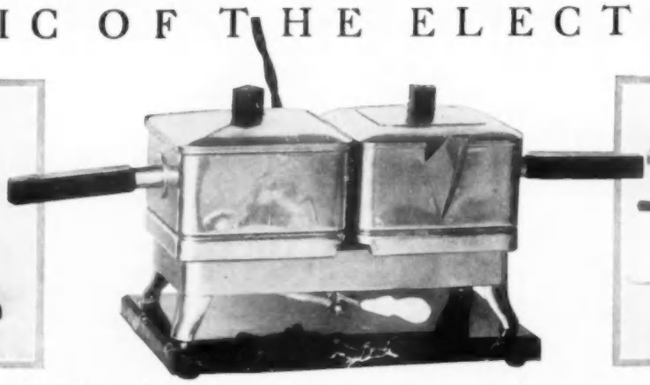
The dining-room is paneled in French walnut with carved reliefs in column effect

An air of comfort and unaffected hospitality pervades the spacious living-room

The cool entrance hall on the court side of the house is designed in rotunda style with an encircling balcony

THE MAGIC OF THE ELECTRIC WIRE

The iron was the first electric appliance to win appreciation in the home and for traveling



The little range for the dining table

The electric chafing dish does away with the trouble and danger of the alcohol lamp

ELECTRICITY as a medium of lighting has been accepted as a matter of course for some time, but it has not yet been universally recognized as a safe, clean, heating factor and motor power in running the home. Especially is it useful in out-of-town districts, and where a supply company does not exist or it is too far away to bring the current without a great expense, a plant can be installed in the house.

An ordinary electric plant for household purposes can be operated by a gasoline engine which will not require expert attendance. The dynamo, which is the source of the electricity, is connected with the engine by a belt. When the engine is running the electric current is carried along the wires to the switchboard, and from there to the storage battery, which is a reservoir for the extra supply of current. For ordinary home use where storage batteries are used it will probably not be necessary to run the engine for manufacturing the current more often than two or three times a week. There is little or no danger from shock as the current in such a dynamo is delivered at too low a pressure. Electric motor power is of course much cheaper than electric heat, and the wire that banished the kerosene lamp from the country house brought with it the means of eliminating much of the drudgery of household labor.

IN THE KITCHEN

The electric range shown in the middle of the page brings together in convenient form an oven, a broiler, a toaster, four separate heaters and the proper cooking utensils for them. In this and the other appliances, with the exception of the electric heaters, the heat is so closely confined that it will not appreciably affect the temperature of a very small room. This is a great consideration during the hot summer months. The illustrated range is from Roger Williams. It measures on the top 21½ x 27½ inches, has an oven 18 inches deep and 11½ high. It comprises a 9 x 12 broiler with a griddle top, one 6-inch diameter stove, one 8-inch diameter stove, one 6-inch blazer holding 3 pints, one 18-inch tea kettle holding 4 quarts, and one 8-inch vegetable boiler, capacity 5 quarts.

Another boon in warm weather and a help to the traveler is the electric iron. It is made in several weights, and is therefore practical for all degrees of laundry work. The iron in the upper, left-hand corner is made by the General Electric Company.

The table grill, comprising a fryer, broiler, toaster, hot plate and boiler, is a marvel of compactness

The safe and cleanly kitchen range fully equipped for all sorts of cooking

DINING-ROOM CONVENIENCES

There are a number of appliances which make it possible to cook and serve a meal at the table. The electric table range, shown at the top of the page, is a kitchenette in itself and especially ideal for the small breakfast. The stove, kettle, and stew pan complete, measures only 5 x 10 inches.

The utility of the chafing dish and percolator have long been recognized, but it remains for electricity to do away with the troublesome and dangerous alcohol lamp. The chafing dish in the upper right-hand corner holds 3 pints, is mounted on a dark oak base, has ebonized handles and may be had in nickel or copper. The percolator in the lower left-hand corner holds 2½ pints and is made in nickel or plated silver. The last three articles mentioned come from Roger Williams.

The electric toaster to the right of the percolator is made by the same firm. On each side is a door, on which the bread is laid, which swings outward and downward. When it is in operation, the doors are closed; racks open out at the top, on which the finished toast is kept warm.

Above the range is illustrated a table grill, consisting of a fryer, broiler, toaster, hot plate, and boiler, which is a marvel of compactness—limited in capacity, of course, but performing each function perfectly. It is made in nickel.

Electric heating is rather too expensive for ordinary use, but for taking the early morning chill off a room, and for any local or temporary purpose, a two-glower luminous radiator, such as shown at the bottom of the page, is most effective. This radiator and the table grill are from the General Electric Company.

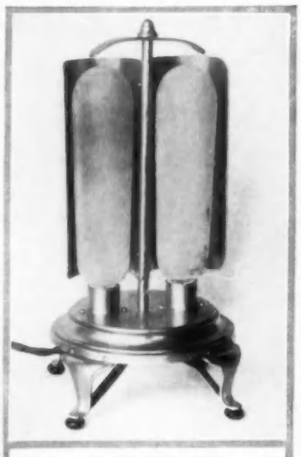
The electric fan, which can be run for so little, and the ice cream freezer are comforts that grow in our appreciation as the mercury mounts higher.

The heating pad is a welcome substitute for the hot water bottle, and is always ready for use in a few seconds. This pad and the milk warmer are almost indispensable in the nursery.

(Continued on page 90)

The coffee percolator—the autocrat of the breakfast table

A maker of perfect toast



The luminous radiator disperses the chill in a room

SEEN ON THE STAGE

Is the Miniature Theatre Such as the New "Little Theatre" an Important Factor in the Development of the Drama or Merely an Excrescence?

THE opening of the Little Theatre in New York is an occasion that calls for more than passing comment. Historically, it may or may not (according to the outcome) mark an important point in the progression of contemporary dramaturgic art. The Little Theatre may ultimately turn out to be nothing more than an excrescence, or it may turn out to be the harbinger of nothing less than a new era of play-making in America.

The entire history of the drama goes to show that a fundamental and necessary relation has always existed between theatre-building and theatric art. The best plays of any period have been made to fit the best theatres of that period, and vice versa; so that any considerable alteration in either factor of the equation is likely, at any time, to be detrimental to the artistic result.

WHY PLAYS HAVE CHANGED

Throughout the last quarter of the nineteenth century the art of theatre-building and the art of play-making kept pace with each other in the accomplishment of an epoch-making revolution. During this period, the prevailing and continuous tendency directed itself toward a greater naturalness, subtlety and intimacy in the drama itself and in the physical appurtenances to its representment. The supercession of the back-drop and wings of the earlier half-century by the modern box-set, the introduction first of gas and later of electric lighting, the consequent abolition of the apron-stage, the evolution of the picture-frame proscenium and the resultant desire for a consistent picture to be set within the frame, the subsequent demand for verisimilitude in the details of the stage-setting—all of these physical inventions and innovations reacted upon the art of play-making and the art of acting. The increased efficiency of the theatre for imitating the environing details of daily life brought the drama home from other times and lands to deal with the period and the country of the author. Especially, the art of acting altered, to keep pace with the entire change in the prevailing methods of stage-direction. Whereas acting had been formerly a presentative art, it then became a representative art. Actors of the earlier age, treading the boards of an apron-stage before a background which was utterly conventional and was not brought into intimate relation with the action, necessarily employed the resonant rhetorical method of the platform orator. They made their effects by sweeping gestures and full-throated elocution, adapted to an ample auditorium. But contemporary actors rely upon a more minute and subtle imitation of the actual, being aided in their art by an intimately natural stage-setting which they are free to use at any moment in the business of the play; and they gain their best effects by such trifling things as a turn of the hand, a delicate modulation of the voice, or a subtle change in facial expression.

Mr. Ames's "Little Theatre" seats only 299 people. There are no galleries, and every seat is priced at $2.50

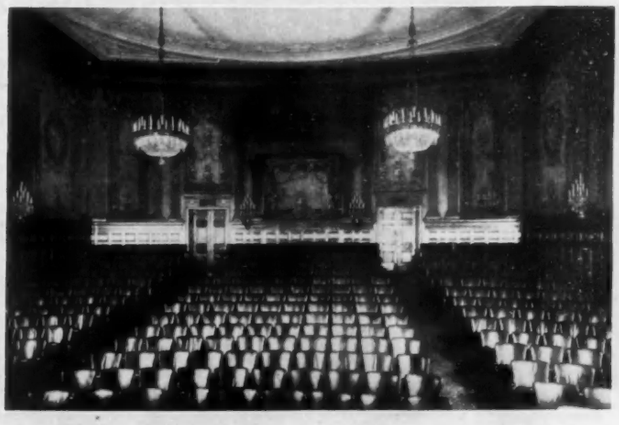
The revolution in the art of acting in turn reacted on the art of theatre-building, so that theatres, throughout the last thirty years, grew steadily smaller and smaller, till at present the prevailing type has come to be a house no larger than the Maxine Elliott Theatre in New York. In order to secure the best effects of the contemporary dramaturgic art, it is necessary not only that every minute gesture, every delicate vocal modulation, every subtle change in facial expression, should be clearly visible and audible from all parts of the house, but also that the spectators should be gathered sufficiently close to the stage to feel themselves intimately "among those present" in the scene depicted. For, to sum the matter up in a single sentence, the aim of the contemporary drama is to make the auditors consider themselves no longer as spectators of an action but rather as participators in it.

HOW THE "LITTLE THEATRE" CAME TO BE

Intimacy of effect is what the best actors and the best playwrights of the present day are mainly striving for; and when, after many centuries, a resumptive history of the theatre shall come to be composed, our own particular period will be denominated as the Period of Intimacy. But—and now we come to the question at issue—there must be a point in our present continuous contraction of the theatre at which the moment of ultimate intimacy shall be reached; and any subsequent contraction beyond this point must be regarded as an unwarranted exaggeration of a tendency that is, within its proper limits, historically sound.

For the Little Theatre in New York there exist already European precedents which seem to have been successful, both economically and artistically. This institution has, apparently, been modelled after Miss Gertrude Kingston's Little Theatre in London, which in turn was fashioned after the pattern of Professor Max Reinhardt's Chamber-Theatre in Berlin. Tiny theatres exist already in Stockholm and in Paris, and last autumn a Toy Theatre was opened, for amateur performances, in Boston. All of these diminutive auditoriums have been designed with the avowed intention of allowing and fostering a more intimate appeal from play and players to the audience than can be possible in a theatre of the standard size; but the question remains whether this interesting movement in favor of the tiny theatre has not overstepped the bounds of a laudable endeavor. Sir Arthur Pinero—who surely ought to know—once remarked to the writer that any play which was intimate enough for a London theatre of the ordinary size could not be made more intimate in a theatre seating only twenty-five. If a person sitting in the last row of the top gallery of the Maxine Elliott Theatre can catch every vocal modulation, every change in facial expression, of a modern actor appearing

The cosy tea room where, according to the hour, one is served, gratis, with either tea and sandwiches or coffee and cakes



The little theatre is a logical development of the modern psychological play with its demand for greater intimacy

in a modern rôle—and this is undeniably the case—then any further contraction in the dimensions of the theatre would seem to be, as Shakespeare says, a "wasteful and ridiculous excess." From this point of view, it would appear that Mr. Winthrop Ames, who for two years managed the New Theatre, an institution which failed mainly because the edifice which housed it was too large, has now flown to the other extreme and erected a house that is too small.

ECONOMICS OF THE "LITTLE THEATRE"

But, from two other points of view, a great deal may still be said in support of Mr. Ames's experiment. It may be defended, economically, on a business basis, and esthetically, on the basis of well-cultivated taste.

It is interesting to analyze, from the practical point of view, the economic basis of Mr. Ames's adventure. By limiting his seating capacity to 299, he has slipped within the statutory requirement of the Fire Department of New York City that any auditorium seating 300 or over shall be bounded on both sides by an alley ten feet wide. By this device he has subtracted a considerable item from his real-estate investment—for land is very valuable in the theatre district of New York—and saved a ponderable sum from what may be called, in the technical language of economics, the rent of his edifice. Also, by the expedients of raising the charge for admission to an evening performance to $2.50 and holding the charge for a matinée performance at $2, and playing twelve performances a week instead of the usual eight, he has lifted what managers call the "capacity" of his theatre very nearly to the ordinary level. With an evening and an afternoon bill that should both succeed in drawing good houses, Mr. Ames would therefore make more money than the proprietor of a successful theatre of the ordinary size. And since the conditions of the theatre-business invariably react upon the conditions of the dramaturgic art, this point must be pondered seriously by students and critics of the drama.

AN ARISTOCRATIC PLAYHOUSE

There remains to be considered the question of esthetic taste; and here—with a single philosophic reservation—the verdict must be rendered enthusiastically in support of Mr. Ames. To attend a performance in his tiny auditorium is, undeniably, the most comfortable experience which thus far has been vouchsafed to the well-nurtured theatre-goer in America. In the evenings, the curtain rises at a quarter before nine—an hour that permits an unperturbed completion of the ceremony of dinner. The little house itself is a delight to the eye and acts as a repose to jangled spirits, erstwhile out of tune and harsh, because of the glitter and cacaphony of the Great White Way. Outside, it presents a chaste façade of brick and white and little cypress trees, suggestive of an old New England green. The outer lobby, designed in the self-repressive white of the ancestrally Colonial, makes the select visitant feel familiarly at home; and the inner foyer, with an ample fireplace at the opposing end, carries him overseas to Old England. The tiny auditorium itself, with 299 seats so placed that the tallest and most angular spectator has room for his obtruding knees, reminds him of a luxurious drawing-room. It is wainscoted with dark wood, above which are hung reproductions of ancient tapestries, leading the eye to a blank, cream-colored ceiling, which is mellowed by the soft light of the chandeliers. A distant chiming of sweet gongs precedes the drawing of a gorgeous curtain. In the long intermission—for at one of the punctuations of the play there is an interval of fifteen minutes—the auditors descend to a tasteful tea room, where tea and sandwiches or coffee and cakes (according to the hour) are dispensed, without charge, by girls, dressed demurely in gray, with pink flowers in their hair. The whole procedure is well-bred and elegant, and carries the cosmopolitan theatre-goer, in memory, to London, where these things are so well done.

THE DANGER TO ART

Yet, beneath this easy elegance of the nightly procedure at the Little Theatre, there lurks a danger to the democratic art of drama. There are no galleries in Mr. Ames's playhouse; and the sole, unalterable charge for admission to an evening performance is $2.50. This price, in so diminutive an auditorium, is easily lifted to $3 by the aristocratic ticket agencies. Mr. Ames's productions are thereby set beyond the means of those all-important members of the theatre-going public who can afford to pay, on the average, only $1 for their seats—that is to say, a sum varying, according to the occasion, from 50 cents to $1.50. But the best accredited observers of our theatre are united in agreeing that the particular section of the public thus excluded is the most intelligent section of our theatre-going population. The Little Theatre can appeal only to the few; and the minority that it appeals to is restricted to those endowed with money and possessed of an exacting taste.

This circumscribed, particular appeal to people of money and of taste evidently swam before the mind of Mr. Ames when he projected the Little Theatre. Apparently he said to himself and his advisers, "The poor have theatres of their own—witness the five-cent moving picture shows; why should we not create a theatre for the rich?" The Little Theatre, which offers an affirmative answer to this question, is all very well for the leisurely and affluent aristocratic class. But any movement which tends to break up the general democratic class of theatre-goers into special cliques and clientèles, however elegant in taste, is detrimental to the common cause of the dramatic art. The history of the drama goes to show that the best plays of any period have appealed simultaneously to all classes of society, rich and poor, high and low; and any movement which fosters the appeal of a particular type of play exclusively to the cultured and the rich must, in the long run, be detrimental to the common cause. It would seem, therefore, that the movement instituted in New York by Mr. Ames must ultimately prove itself an excrescence, instead of an essential burgeoning of the living art of drama in our day.

THE FADING THEATRE SEASON

THE recent theatre season in New York faded out mysteriously before the middle of April. Usually six or eight successful plays continue to run until at least the first of June, and several tentative productions are exhibited in May; but this year the managers remitted their activities at Easter-time. No new plays of any consequence were presented in April or May; and of the plays already current, Mr. A. E. Thomas's charming comedy of sentiment, "The Rainbow," was the only piece that promised to continue till the summer. Early in April, so excellent a house as Mr. Daniel Frohman's Lyceum Theatre was given over to moving-pictures; and this seems to have been taken as a sign by all the other managers that the time had come to rest upon their oars. Half a dozen of the best theatres were dark within a week or two; and the Great White Way quite suddenly assumed the aspect that it usually shows in August or July.

A THEATRICAL JOKE

As the last lights of the season were flickering out, Mr. Charles Hawtrey—an English actor whose suavity and ease of method have made him always welcome to our stage—made a hurried visit to America with a three-act farce by Mr. Charles H. Brookfield, entitled "Dear Old Charlie." The piece itself is less interesting to the commentator on the theatre than the circumstances which resulted in its exhibition at the present time. It has been resurrected from the early days of Mr. Hawtrey's career. It was written originally, under the title of "Célimare le Bien-Aimé," by the genial and broadly humorous Eugène Labiche, that prolific author of innumerable farces. In its original form it was considered, by British visitors to Paris, rather naughty, and when Mr. Brookfield (who is a son of that lady to whom Thackeray wrote one of his most charming series of letters) adapted it into English, there was considerable doubt as to whether it would be licensed for production in London by that conservator of British hypocritical respectability, the Lord Chamberlain's Examiner of Plays. But Mr. Brookfield succeeded in wheedling his way past the Censor; and his comparatively innocuous adaptation was produced by Mr. Hawtrey, to the scandal of some few.

All this was many years ago. Now it happens that very recently Mr. Redmond, who had held for a long time the ungracious and ungrateful position of Examiner of Plays, resigned his post, and that Mr. Brookfield was appointed to succeed him. It occurred at once to Mr. Hawtrey that it would be rather amusing to revive "Dear Old Charlie" and confront the new censor with the error of his youth. This was all very well as a joke on Mr. Brookfield, and was the subtlest sort of satire on the irksome institution of the censorship; but unfortunately this time-worn adaptation from Labiche no longer seems naughty, but merely seems old-fashioned and tiresomely dull.

Edith Decker, J. H. Duffey, and Adrienne Augarde in a scene from "The Rose Maid," the very successful new musical comedy now at the Globe Theatre.

THE MOULIN ROUGE—"A WINSOME WIDOW"

THE New York Theatre passed through many vicissitudes during the recent season; and finally it forgot its own name and decided to call itself "The Moulin Rouge." This new name is a difficult mouthful for the casual loiterers along Broadway; and to hear a dozen of them endeavor to pronounce it is to imagine oneself among the laborers at Babel.

"A Winsome Widow," the show with which the Moulin Rouge was opened, is only our old friend, "A Trip to Chinatown," annotated with tinkly music by Raymond Hubbell and rendered incoherent by the interpolation of several "specialties" of vaudeville. The original Hoyt farce was buoyantly humorous and racily American in its characterization; and it was pleasant to note the reappearance of Harry Conor in his old part of the harassed and hypochondriac hero, *Mr. Welland Strong*. But the present version of Hoyt's well-fabricated story explodes before long into a chaos of disassociated trivialities. Kathleen Clifford displays her male impersonations, Frank Tinney gives his monologue, Charles J. Ross wanders through the chaos looking for something to do, and Emmy Wehlen sings something now and then and looks pretty betweenwhiles. There is a skating scene, in which some clever skaters perform graceful evolutions upon actual ice; and this at least is pleasing to the eye.

"THE ROSE MAID"

"THE Rose Maid," an operetta in two acts, adapted from the German by Harry B. Smith and Raymond Peck, with lyrics by Robert B. Smith and music by Hugo Granichstaedten, is rather more pleasing than the usual musical comedy that is brought out for a summer run. The music is prettily tuneful and gracefully fluent; the production is not hard upon the eye; and the book, though marred by the interjection of some very stale jokes of the type that tired business men are expected to laugh at when they are very tired indeed, still manages to tell a coherent story, with certain elements of romance that afford easy opportunities for lyrical embellishment.

THE YOUNGER GENERATION

Materials, and Frequently Styles, that Have Found Favor with Grown-Ups are Used for the Small Folk, but Always with Due Regard to Youthful Colors and Designs

Lovely embroidery and fine lace handled simply so as not to detract from the youthfulness of the party frock

IN children's lingerie frocks the elaboration permissible is by way of handwork rather than intricacy of line. The effect is always youthful and devoid of furbelows or obvious straining after elaboration. A charming lingerie frock for a girl's summer party is displayed in the upper left-hand corner of the page. The model is of sheerest batiste wrought with delicate embroidery in a festooning rose design which appears on the simple kimono yoke and deep skirt flounce. The square-cut neck is outlined in wide, shallow scallops of insertion, and the same trimming is repeated on the edge of the embroidered skirt flounce, to which a ruffle of deep, cream-colored lace is joined. Similar lace edges the short sleeves. The body of the frock is composed of alternating strips of fine, solid tucking and scallop-edged cream insertion. The model, despite its great amount of fine handwork, is simple in design.

This season, children's lingerie frocks are preferably made of sheerest batiste or fine mull with trimmings of lace, generally Valenciennes or baby Irish, or the two in combination. Long lines of puffings are also used on one-piece frocks in place of strips of solid tucking. A modish feature of puffing is displayed in yokes for lingerie frocks which are formed sometimes of alternating rows of equal width lace insertion and soft puffings of the material.

A TRIO OF PLAY FROCKS

Illustrated at the bottom of the page are three excellent designs for children's play frocks. The first is a smart tailored model of robin's-egg-blue linen with bands of cream-colored agaric that run over the shoulders and continue the depth of the armhole, back and front, where each tab is held down by two small pearl buttons. Laid under these are inverted box-plaits, which are stitched down to a long waist, where they hang free and give fullness to the short skirt. A plait laid in over each shoulder serves to finish the narrow box-plaits which, together with the wide center box-plait, form the front of the model. The same design is carried out in the back. The sleeves are cut with the sides of the frock in kimono fashion and are finished with cuff bands of agaric, which material also forms the low-hung side belt.

Smocking is always in favor for children's clothes, and this season this form of self-trimming is not only much in evidence in the imported frocks, but our own designers are finding it singularly effective for simple dresses. An attractive smocked model is shown in the middle of the group. It is in natural pongee made in one piece, much on the order of the peasant's smock. A smart touch is given by the over-lay side collars of white linen with sharply pointed ends. The sleeves are finished with narrow turnback cuffs, and the low belt parts in front to reveal several rows of smocking.

A model in red-and-white striped French piqué is shown in the right-hand illustration. The one-piece frock shows the stripes running up and down in contrast to the full length, set-in panel on which the stripes run horizontally. A line of crochet buttons trims the side edge while the corresponding loops form a line down the other side. The sides of the model are cut with an elongated shoulder line, which gives the effect of sleeve caps for the puffed undersleeves of white batiste. A wide Pierrot frill of white batiste with a hemstitched edge forms a finish for the round neck. The waist is belted narrowly with soft folds of black taffeta ribbon.

SERVICEABLE MATERIALS

White piqués with stripings of green, lavender, blue and red make up smartly for children's simple tailored clothes. Heavy embroideries of pronounced design as well as fine, hemstitched frillings make suitable trimmings for these piqué frocks. Another particularly serviceable material is crash in natural color. A crash model recently seen had a coat blouse, much on the order of the Russian style, which fastened in front in double-breasted effect, and was confined at the waist with a belt of red patent leather. A red silk tie finished the turnover collar of scalloped, embroidered linen. Cuffs of similar designing trimmed the three-quarter-length sleeves, which were set without fullness in stitched armholes. The skirt of the blouse fell half-way over the plain skirt and gave the modish effect of a double, flounced model.

A wee girl's kimono cat-stitched and embroidered in a manner that will appeal greatly to the juvenile fancy

Another especially smart dress for a girl was inspired by the long, side box-plaits of the Norfolk style. The plaits ran the full length both back and front, two on either side of a narrow panel of allover, heavy Irish lace. At the neck, at a low belt-line, and at the bottom the skirt, tab sections ran out from the outer side plait and buttoned over the embroidered panel. The neck and sleeves were trimmed with collar and cuffs of Irish lace.

A WEE KIMONO

A wee kimono for a wee girl is sketched at the top of the page. It is made of light blue albatross with bands of catstitching and embroidery across the shoulders and outlining the sides of the square neck-line. The garment fastens over the shoulders, and the side seams under the arms run nearly to the bottom, where they are slashed up. This model will serve as a guide for making simple one-piece frocks of linen, which may be prettily finished in a scalloped outline about the square neck and short sleeves.

TOP COATS IN WHITE

Separate coats are a special item in the little girl's wardrobe, both in linens and piqués, as well as heavier woolen fabrics, and white in varying tones is the preferred color. An attractive coat in oyster-white pongee has a touch of color introduced in the collar and cuffs of French-blue corded silk, and a deep cream in éponage is lined with rose, which is revealed in the turnover collar and turnback cuffs. In the white wash coats, those of linen are effectively trimmed with Irish lace, and the piqué coats have collar and cuff trimmings of heavy broderie Anglaise. Deep allover embroidered flouncing with plaited lace Pierrot frills is used for the French coats. Quite the smartest of top coats for wear at the seashore on cool days in June, are the white models in polo cloth modishly designed this season with edges bound with white silk braid.

Vogue will cut patterns of the models shown on this page at the following prices:

Children's Clothes (up to 10 years). Whole dress or long coat, $1.00; guimpe, blouse or skirt, 50 cents.

Inverted box-plaits of blue linen held down by bands of the fashionable agaric in a light cream color

Smocking, which never loses its popularity in England, is being more generally adopted for children here

A pretty arrangement of stripes and crochet buttons on a play dress of red-and-white, striped French piqué

"WHISPERS"

To the Girl With Nothing a Year

With the First Demand of Good Style Supplied by the Faultless Cut of Vogue Patterns, a Quick-Fingered Girl Finds Her Summer Wardrobe an Easy Acquisition

No. 1895/11
Price, 50 *cents*

IF ever one longs for a new wardrobe it is certainly at this season. Winter frocks have lost their freshness, last season's frocks are *passée,* and so we turn longingly to the new, crisp muslins, cool linens, and soft silks and chiffons.

To start the season with an entirely new wardrobe may at first seem quite out of the question, but with a modest seventy-five dollars and with good taste and judgment as handmaidens, one may make a great many additions to one's outfit. This, of course, if one is clever with the needle or can direct the efforts of a home dressmaker. The price of all fabrics and articles mentioned here are stable, and the articles may be had at any time in the season at the New York stores where they are sold. Of course, it is well to take advantage of bargains, if possible, for thus one can obtain more expensive materials for the same price. The Vogue Shopping Department will be glad to obtain such bargains for anyone who would like materials not mentioned here; in such a case the selection would necessarily have to be left entirely in the hands of the Shopping Department.

TRIMMING A LINEN SUIT

The tailored design, No. 2121/11, is of simple construction. It may be effectively developed in homespun linen in a shade of golden brown or gray-blue. There are many good linens on the market at small prices. The one selected for this suit is a golden brown of good quality, 45 inches wide, which will be sold all season at 50 cents a yard. The revers and cuffs are of striped piqué in white and brown. This material also comes in a great number of color combinations. It is 27 inches wide and costs 30 cents a yard. This costume requires 4¾ yards of 44-inch material and 1½ yards of piqué; buttons would cost about 25 cents; total for this frock, $2.83.

MATERIALS FOR MORNING FROCKS

For morning and house dresses there are charming and dainty muslins, tissues, and ginghams at very modest prices. The materials selected for these simple frocks sell throughout the season at 12½ cents and 15 cents a yard and are from 27 to 32 inches in width. Model No. 1774/11, a good tub frock, may be developed in a pretty striped, lavender and white gingham, 32 inches wide, with cuffs, collar, and buttons of plain lavender gingham or of white linen. It would require 7 yards of striped gingham, 1 yard of the plain; button moulds would cost 6 cents; total, $1.06.

Another good tub frock is No. 1787/11, which would be charming in tan linen. A good quality in all colors is to be had for 38 cents for a 40-inch width. This frock takes 4½ yards of linen, 1 dozen and a half of buttons, and 1 yard of shadow lace for collar and cuffs; the sum total is $2.46.

No. 2108/11—*Price,* 50 *cents*

For tennis, boating and all other summer sports, khaki is a most serviceable material. It may be had for 18 cents a yard. Model No. 1769/11 has a simple tailored blouse; the skirt, in order to give freedom of movement, has a plait front and back, which is stitched flat well below the hip line. Eight yards of material at 18 cents a yard are required; also a black ribbon tie and belt, which would cost 30 cents; total, $1.74. If khaki is not becoming, white Indian head is excellent for this frock with a bright-colored tie and belt.

A pretty and comfortable negligée is illustrated in No. 1590/11. There are many soft striped and dotted muslins, inexpensive but extremely pretty, which develop these negligées very well. The material selected for this model was in lavender and white, 30 inches wide, at 15 cents a yard. Two negligées of this description would require 10 yards of muslin, one 12-yard piece of lace at 45 cents, 2 yards of ribbon for the bows which decorate the side-front closing, at 30 cents; total amount for the two kimonos, $2.25. A dainty, one-piece matinée would be charming in pink messaline or a good China silk, which may be laundered. The price for either would be about the same.

A good model for a little room jacket is No. 1895/11, which requires but 1½ yards of 36-inch material at 75 cents a yard, and lace and ribbon at a cost of 75 cents; total, $1.88.

NEW UNDERWEAR

Dainty underwear is always possible if one cares to give the handwork it requires. It is for this we pay when purchasing French lingerie. Two pieces of fine batiste of 12 yards each would be sufficient to make six pieces of underwear—two well-cut French combinations on the model of No. 2010/11, one corset cover, made in one piece with the knickerbockers, a petticoat and two nightgowns, also on a one-piece model—No. 1691/11. The latter is simply trimmed with a ribbon-run casing at neck and sleeves, and there is a bit of needlework in the monogram and wreath which circles it. It would require very little work if developed in small, closely set French knots.

A well cut and fitted petticoat made on scant lines is No. 2017/11. The inverted box-plait at the center back may

No. 1787/11
Waist or skirt, 50 *cents*

No. 1806/11
Waist or skirt, 50 *cents*

No. 1962/11
Waist or skirt, 50 *cents*

No. 2107/11
Waist or skirt, 50 *cents*

No. 2121/11
Coat or skirt, 50 *cents*

No. 1769/11
Waist or skirt, 50 *cents*

No. 1590/11
Price, $1

No. 1691/11
Price, $1

No. 1774/11
Waist or skirt, 50 *cents*

No. 2010/11
Price, 50 *cents*

be closed if a very narrow skirt is desired. In addition to the allowance of $3 for the 24 yards of batiste, $5 is allowed for trimmings; total, $8 for the six pieces.

SOFT MATERIALS FOR BLOUSES

There will be some four yards of batiste left from the piece, which may be used for a blouse. Very little, if any, lace, and fine, hand-run tucks in groups or as pictured in model No. 1697/11, make this simple waist very attractive.

There are many pretty and inexpensive crêpes and voiles on the market which are suitable for such a blouse. Even the most sheer of the imported crêpes wear remarkably well, and their saving in laundry bills for a season is an appreciable economy. There is a good 27-inch crêpe at 25 cents a yard and an excellent quality of voile at the same price, 3½ yards of which would be required for a simple blouse. Allowing for lace and furnishings for the two blouses, the cost would be $1.75 for material, one 12-yard piece of lace, 50 cents; total, $2.25.

THE AFTERNOON FROCKS

This completes the roll-call of morning necessities, and the afternoon and evening frocks are now to be planned for. The variety of muslins, voiles, crêpes, and other thin materials within the means of a restricted income make it difficult to select any one kind. A bordered muslin, marquisette, or voile, is extremely good for a design such as No. 1806/11. This pattern would do admirably for the narrower widths, as it is a two-tiered skirt. The lower flounce is stitched under a deep hem to the upper flounce. This pretty little frock may be worn without a guimpe for the evening, in which case the neck finish may be a shirred cord of changeable taffeta, a narrow, flat plaiting of silk, or a band of pompadour roses. The guimpe and short undersleeves are fashioned of sheer net. This costume would require 7 yards of 27-inch muslin at 18 cents ($1.26), 1 yard of shadow net at 25 cents, ½ yard of changeable taffeta at 63 cents; total, $2.14. A more elaborate gown on this model could be made of bordered chiffon.

A very serviceable and smart frock may be developed in black-and-white or blue-and-white striped cotton voile on model No. 1962/11. Black messaline or soft satin would be a particularly good trimming on any one of these combinations. The frill and guimpe should be of plain, sheer net or a shadow net which comes at very moderate prices. Striped voile may be had in single or double width. This frock would require 6½ yards of 36-inch material at 28 cents a yard, 1 yard of satin, 36 inches wide, 85 cents; 1½ yards of shadow net at 25 cents a yard, two dozen button moulds at 3 cents a dozen; total, $3.11.

For an afternoon, three-piece frock, especially for the tall, slim figure, No. 2107/11 would be a charming model. The scant ruffles which circle the skirt, and the wide revers of the blouse are bound with taffeta. A deep champagne-colored voile with a rose and tan changeable taffeta coat and trimmings would be lovely. This material comes in all colors in a 40-inch width at 58 cents. The taffeta may be had for $1.25 per yard. It would require 7 yards of the voile, 1½ yards of taffeta for binding, and 3 yards of silk for the coatee.

No. 2108/11, which is designed to wear with No. 2107/11, would be quite as smart with the bordered muslin frock, No. 1806/11. The cost of materials for coat and frock, including everything, would be a trifle less than $10. Vogue patterns for this entire outfit may be had for $11.

THE COST OF THE WARDROBE

In dress, be it on a small or a generous scale, gloves and shoes are half the battle. For footwear we have allowed two pair of shoes for walking and dress occasions, a pair of pumps or slippers for evening, and one pair of bedroom slippers. The whole expenditure is as follows:

Walking shoes, $3; pumps, $3; slippers, $3; Turkish slippers, 50 cents; one pair of evening gloves, $2; one pair of street gloves, $1; two pairs of chamois gloves, $2; one dozen handkerchiefs, $1.50; half-dozen stockings, $2; two pairs of lisle stockings, $1; four undervests, $1; one pair of corsets, $2; total, $22; for lingerie, frocks and patterns, $48.72; a final total of $70.72.

We have left from the allowance of $75, $4.28 to be used for extra frills. If bargain sales can be taken advantage of, better things at the same cost can be obtained.

CHARACTERISTICS OF VOGUE PATTERNS

Smart in Cut, Yet Simple to Execute.—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore especially adapted for work in the home or for the guidance of less experienced dressmakers.

Cut in Three Colors.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

HOW TO ORDER THEM

Vogue Patterns are cut in sizes 34, 36, 38 and 40 bust measure, and 22, 24, 26 and 28 belt measure. Prices, 50 cents to $1. If desired, the patterns will be pinned together to show exactly how the garment is to be made up. Prices, $1 to $2.

When ordering, be sure to give both the size and the style number of the desired pattern. Remittances may be made by cheque, bills or money order.

Cut to Order Patterns

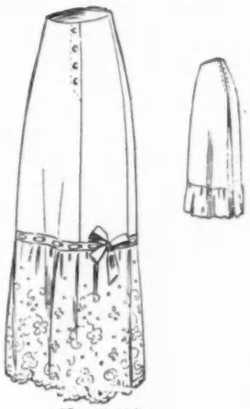
For those who wish their personal ideas carried out in their gowns, Vogue cuts patterns to order from original designs, or from sketches and photographs appearing in Vogue. The prices of this class of pattern are relatively low. Skirts without foundation, $2.50; with foundation, $3. Bodices and short jackets, without sleeve, $1.50; with sleeve, $2. Princess gowns with sleeve, $4. Half-length and long coats, $3.

Cut-to-order patterns for misses' clothes (12 to 16 years) are priced at $3 for a whole suit, gown or long coat. Any part of costume, $1.50. Children's clothes (up to 10 years), $1 for whole dress or long coat; guimpe, blouse or skirt, 50 cents.

All orders and correspondence should be addressed

Vogue Pattern Department, 443 Fourth Avenue, New York.

No. 1697/11
Price, 50 *cents*



No. 2017/11
Price, 50 *cents*

THE MODISTES HAVE CONCEDED THIS COLLAR TO SUMMER COMFORT, BUT STILL INSIST ON THE LONG SLEEVE—THE ALMOST OBLIGATORY OVERDRAPERY MAY VARY IN WIDTH FROM THE BROAD PANEL THROUGH THE PANNIER TO THE CLOSED TUNIC

For descriptions and prices of patterns see page 78

Tecla Gems

Tecla Pearls and Genuine Diamonds

NEW YORK
398 Fifth Avenue

LONDON
7 Old Bond Street

TECLA

AGENCIES
PHILADELPHIA, Walnut St. at 16th. WASHINGTON, F St. and 11th.
ST. LOUIS, 621 Locust St. BERLIN, 15 Unter den Linden.
VIENNA, 2 Kärnthnerstrasse.

PARIS
10 Rue de la Paix

NICE
16 Avenue Masséna

Most Costly Perfume Sold in America

The true fragrance of fresh cut *Lilacs.* An odor of exquisite refinement—lasting, illusive, undiluted with spirits. Better worth its price to a woman of taste than any of the alcoholic perfumes of commerce.

Seven odors can now be had at your dealer's—Lilac, Rose, Violet, Lily of the Valley, Narcissus, Heliotrope and Wistaria, in dainty cut-glass phial and dropper, as illustrated. Price $1.50 to $7.50, with the exception of violet, which is $1.75 and up. Inquire for

Dralle's Illusion

(Dralle, Hamburg)

Imported by

GEO. BORGFELDT & CO., New York

SUMMER SHOPPING IN PARIS

Fillet made of a single band of rhinestones to encircle the coiffure

THE invasion of France by the athletic Anglo-Saxon has resulted in the adopting of many of the English sports, and with the sports come the sporting clothes, but even these are stamped with the French chic.

One small shop in Paris makes a specialty of outing blouses and dresses, and one of each of these is shown on this page. The blouse is made of the heaviest Japanese silk with hand-run groups of tucks, and the collar, cuffs, and front box plait are made of sheer white batiste, trimmed with a lace-edged plaited ruching of the same, a touch which changes the plain, mannish shirt into a fetchingly becoming French blouse. Price, 125 francs.

Japanese silk blouse trimmed with batiste

FRENCH SPORTING CLOTHES

Charmingly pretty linen waists with skirts to match are made on this same model, with the collar, cuffs, and box plait of colored linen, trimmed with narrow ruchings of white, lace-edged, plaited batiste. All the waists in this shop are made of a hand-woven handkerchief linen which, though exceedingly sheer, is so finely woven that it is most durable. The assortment of colors and patterns is unlimited—stripes, checks, pin-head dots, and plain whites bordered in pale blues, lavenders, greens, and buffs.

The pretty model for a tennis frock is made of white linen-lawn, striped with pale blue, while the ruffle and wide sailor collar are of plain white, with a two-inch border of blue, which is woven onto the shaped collar so that there will be no ugly mitering or adjusting of corners. Baby Irish forms the deep V-yoke, and an edging of it outlines the collar, the ruffle, and the cuffs of the three-quarter sleeves. A pretty fichu effect is obtained by slightly draping the wide collar at the high waist-line, where it is finished by a bow of the batiste edged with the Irish. The skirt has quite a high waist-line and is tucked in graduated plaits at each hip so as to allow of free play at the hem; it is plain in front, but slightly gathered in the back. Price of costume, 300 francs; price of blouse alone, 125 francs. This same blouse model is made up in plain white with the entire sailor collar of Irish lace, and with wide pieces of the lace inserted into the three-quarter sleeves.

Cotton crêpes, with occasional introductions of real lace and colored hand-embroidery, rather than all-white, are ideal for athletic wear, as they do not muss easily.

New colored blouses of silk, satin, or crêpe, designed to wear with matching skirts are made extremely simple. What ornamentation there is, is accompanied by handsome buttons and an ornamental belt. The elaborate and over-adorned blouse of chiffon, lace and embroidery is no longer worn by smart women.

A SIMPLE FILLET

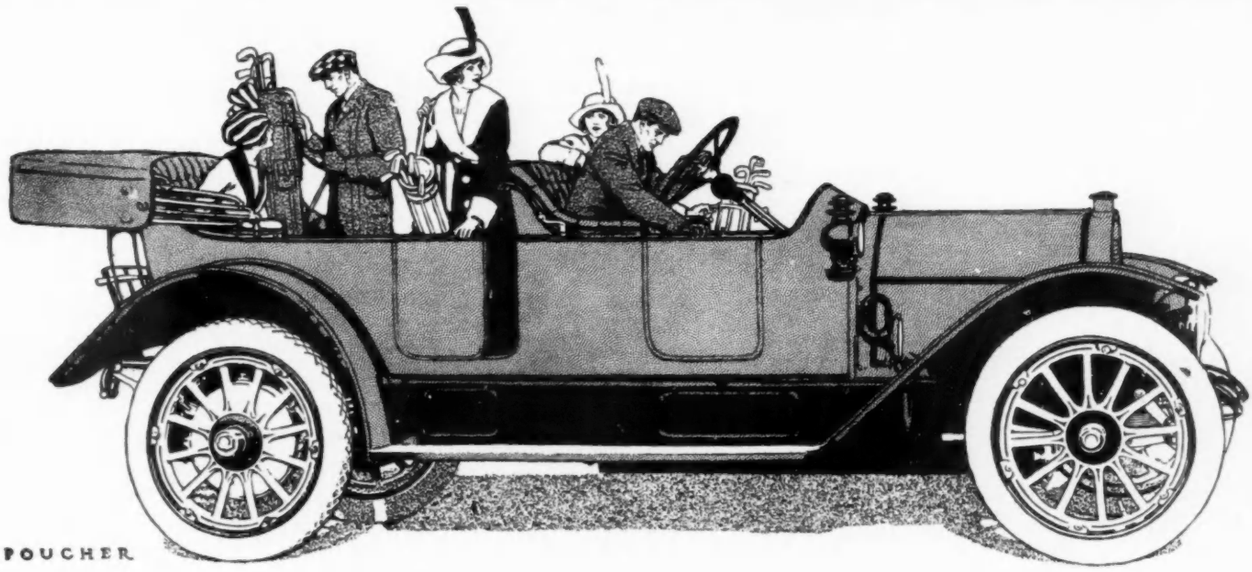
The fillet illustrated at the top of the page consists of a single row of rhinestones which encircles the head and is most effective when worn with a low, smooth coiffure. Price, 15 francs.

A very different use of this same style of fillet was seen the other evening. Instead of encircling the head, it was placed slightly to one side, resting lightly on the masses of puffs and curls which formed the elaborate coiffure, while at the back a large choux of black tulle fluffed out on all sides above and beyond the flat circle of brilliants.

Note.—One franc is equivalent to 20 cents in American money.

The tennis frock of the Parisienne is a very chic affair

KNIGHT *Columbia* MOTOR



EVERYBODY IS SEEKING IT NOW

EIGHT years ago the Knight motor went begging in America.

When Daimler took it up in England it performed so wonderfully in tests that there was a general demand for license privileges.

Licenses to use it were granted to the leading manufacturer in the several foreign countries.

Only four manufacturers are privileged to use it in the United States.

Other designers are eagerly seeking a means of doing what the Knight motor does. Engineers declare that ultimately every motor must have positively-driven valves which cannot fail to move when it comes their turn to move.

It is this quality in the Knight motor which enables it to produce more power out of a given cylinder volume than a poppet-valve motor can produce.

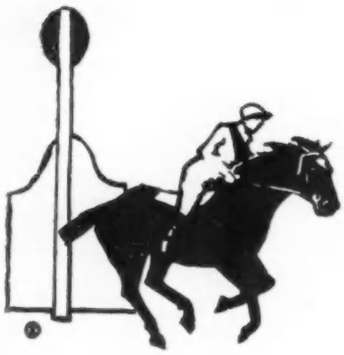
It is this quality which makes the motor more flexible and more durable.

It is this quality which enables it to still work silently after years of use.

Before the Columbia Knight was offered to the public Charles Y. Knight himself approved every detail of its design.

UNITED STATES MOTOR COMPANY

Columbia Division **40 West 61st Street, at Broadway, New York**



The Woman Who Charms

THE woman who charms is the woman who cares to be attractive, pleasing, well-dressed. It is a part of life—a power in life. How we watch, unconsciously sometimes, a good-looking woman, who though perhaps not beautiful gives the effect of beauty. How does she do it? It is in her gowning. No detail is too small to consider. Thought has been given, not only to the selection of the gown and hat, but also to the selection of shoes, gloves, veil, parasol and even the bag or handkerchief which may be carried. There is no royal road to beauty; if possessed or attained it must be kept —by infinite pains.

The Engagement Calendar for June

points to gala days at the Country Club, tennis tournaments, garden parties and polo matches. The woman who would be singled out as charming must wear the right gown and hat for the occasion.

Copies of Late French Models—

models which Parisiennes themselves selected to wear—are to be found in the Women's Costume Salons at Wanamaker's: the simple morning frock of finely striped voile, the piquant suit of white serge with coat of red or blue, the lingerie gown of distinction and the chic little coats of taffeta which will be worn over it.

The Hat Which Is a Bit of Art

comes from Marcelle Demay, 11 Rue Royal, who sends us a weekly shipment of new models. These we never duplicate—a distinction which cannot be claimed for any other French hats which come to America.

Smart Outing Suit, $17.50

Gown of voile, $25.00

Gown of white voile which is a copy of one of the most charming of our Imported French models, which would be appropriate for the polo match or garden party. The design shows the new long tunic and is simply and appropriately trimmed with heavy macramé lace. Sizes 32 to 42. Price $25.00.

Smart outing suit which will be worn this season. The skirt is of a fine white serge and the jacket of contrasting color in flannel. It comes in red, cadet blue and navy blue. The suit may also be had in all white. The skirt is a plain tailor-made cut and the jacket is of the sporty loose fit which distinguishes English clothes. Sizes 32 to 42. Price $17.50.

John Wanamaker
New York

Is the Woman Who Cares

Paris Blouses Paris Commends

are to be found in the Little French Shops in a profusion scarcely believable outside of Paris. New shipments are constantly reaching us, bringing the summer ideas.

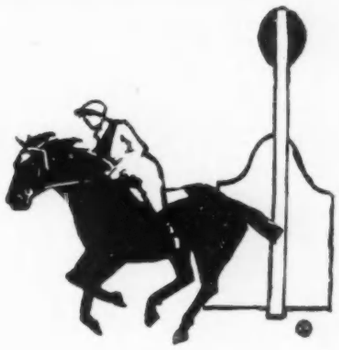
Gloves - Veils - Perfumes

are all important little things. The fine chamois skin gloves are a thing to be desired during the summer months as they wash well and wear well. Wrist length, $1.00; two-button length, $1.25; twelve-button, $2.00; sixteen button, $2.50. A white kid glove which we import ourselves in sixteen button length, $3.00.

French veils in new patterns constantly reach us in meshes not usually found in America.

Afternoon Costume—Voile Gown, $25; Taffeta Coat, $12.

Morning Frock of black and white voile, $16.50



GE-GE—a French perfume—rivals the flowers in fragrance and is as refreshing, $4.00.

The Lover of Sports

whether it be motoring, tennis, golf or riding and whether the player be man or woman will find the correct clothes in English cuts — the English are authorities on sporting clothes—in the Burlington Arcade. In the Sporting Goods Section are all the requisites for play—everything from a golf ball or polo mallet to a motor boat.

Handicraft in Shoes

Handicraft—because these fine boots and shoes are made by hand and furthermore by the hand of one man, which adds to the care of workmanship. One notable model is a woman's pump which comes in white buckskin or in black calfskin, $7.00.

When Doing a Day's Shopping in Town

it will be simpler and easier to come to the Store of Specialty Shops where the best of everything from everywhere has been collected for your convenience.

Afternoon costume. A gown of embroidered voile and one of the smart separate coats of black taffeta—a copy of one of our recent imported French models. The voile gown is heavily embroidered and trimmed with embroidered rings in a most effective manner. White only. Price $25.00. Black taffeta coat with white lace collar. Price $12.00.

Morning frock of black and white cotton voile showing the deep square vest of white ratine opening over a vest of ratine drawn work. The collar, cuffs and the trimming on the tunic skirt are also of the white ratine. An unusual model for the price. Sizes 32 to 42. Price $16.50.

John Wanamaker
New York

"How silver-sweet sound lovers' tongues by night"
—Romeo and Juliet

Famous Sweethearts

CENTURIES have unchanged the wooing and winning of lovely maid by stalwart man.

But the Juliet of to-day offers her Romeo delectable sweets undreamt of in Shakespeare's time. Nabisco Sugar Wafers are subtle charmers indeed. In ten cent tins, also in twenty-five cent tins.

Chocolate Tokens—another exquisite confection, enveloped in rich chocolate.

A Famous Sweet

NATIONAL BISCUIT COMPANY

A QUARTER CENTURY BEFORE THE PUBLIC

OVER FIVE MILLION FREE SAMPLES GIVEN AWAY EACH YEAR

The Constant and Increasing Sales From Samples Prove the Genuine Merit of

ALLEN'S FOOT-EASE

Shake Into Your Shoes

Allen's Foot-Ease, the antiseptic powder for the feet. Are you a trifle sensitive about the size of your shoes? Many people wear shoes a size smaller by shaking Allen's Foot-Ease into them. Just the thing for Aching, hot feet and for Breaking in New Shoes. If you have tired, swollen, tender feet, Allen's Foot-Ease gives instant relief. We have over 30,000 testimonials. TRY IT TODAY. Sold everywhere, 25c. Do not accept any substitute.

"In a pinch, use Allen's Foot-Ease."

Free Trial Package Sent by Mail.

Allen S. Olmsted, Le Roy, N. Y.

Brass Umbrella Stand

22 in. high. Inside diameter 8 in. Well and substantially made

Price $2.25 each

Hundreds of Useful Novelties Dealers supplied Agents wanted

IMPORT SPECIALTY SHOP
6 West 22 Street, New York

WEDDING INVITATIONS

Engraved in Latest Styles
Book of Correct Forms Free

50 VISITING CARDS Engraved Script $1

Samples Sent upon Request

ASHMEAD & COMPANY
925 Chestnut St., Phila., Pa.

At Last Spun Gold For Blonds

AN IDEAL SHAMPOO, refreshing and invigorating. A preparation that will actually keep the many shades of blond hair from growing darker, and give to unattractive drab or faded looking hair that lustrous golden sheen so admired and coveted by all women without dyeing or bleaching.

If your druggist doesn't keep it, send his name and $1.00 for six weeks treatment. You will never regret it.

Mme. Elizabeth V. Gillo, Box 1, Hamilton Grange, N. Y. C

ON HER DRESSING TABLE

A WOMAN who has made a life study of the skin and its requirements recently succeeded in obtaining the formula of a famous Russian cream, the qualities of which as a skin food and tissue builder are very unusual. It is called a skin "rejuvenator," and appears to deserve its appelation. The results should be apparent after the first two or three applications. Where light wrinkles are beginning to appear at the corner of the eyes, treatment is especially easy and speedy in effect; but other lines may also be effectively and easily treated. The cream is very light in substance and must be patted into the skin until completely absorbed. It leaves a much improved surface finish, but no trace of oiliness nor any shine. If the hollows under the eyes are to be treated, the frame of the eye must be held with two fingers of the left hand, so that the skin will not be stretched, and the cream rubbed gently in with the finger tips of the right hand. Price, $3 a jar.

A GUARD AGAINST DUST

Within recent years feminine interest has been aroused by the greaseless creams which are of great service in these active days; whether one travels by rail or motor, the complexion requires especial care to preserve it from that arch enemy, dust. Even the most skilfully veiled woman cannot wholly avoid the thousands of injurious dust particles which sift through the finest mesh. A good, greaseless cream is one of the best protections possible. It is quickly absorbed by the pores of the skin, and forms a fine, invisible covering which is most becoming as well as protective. In selecting a cream, one should be careful to avoid all varieties containing alum, which has a drying effect that may prove injurious. A special firm, long known for other fine toilet preparations, has entirely avoided this ingredient in its cream, and is offering one of the best greaseless creams on the market.

For the daily care of the face every woman requires a mild soap, a good camel's-hair brush, and at least one simple emollient or cream. Cold water will not disintegrate the secretions which clog the pores of the skin, nor will it cleanse thoroughly. If soap is used, there is an excellent cake for 75 cents. The lather has almost the smooth richness of cream, and is so delicate in quality that it will not injure the most sensitive skin.

THE CAREFUL COIFFURE

A hair lotion made in France has the excellent effect of keeping the hair in good health and stimulating its growth. It also is sufficiently oily in quality to keep the hair from breaking. A four-ounce bottle costs $1.

Productive of excellent results is a carefully worked out and scientific treatment of the hair that has been developed by a leading institution with headquarters here and abroad. The subject of the care of the hair is of vital interest to the American woman whose more or less strenuous life too often affects the vitality of her tresses. To have a healthy scalp one must have a clean scalp, and the standard of cleanliness lies in the scientific shampoo. In conjunction with the precautions for cleanliness there is used a scientific oil with an antiseptic herbal ointment of wonderful penetrating powers. Specimen samples of the hair may be sent to this institute and the condition of the scalp diagnosed. The treatment extends over a period of two months, in which time one is taught all the necessary ways and means of caring for one's own hair in the most scientific manner. The course is $10.

A new importation of that very necessary coiffure aid—brilliantine—has been recently brought out by a French firm. It is in the form of a paste, and is put up in long boxes of light wood. This preparation serves to keep the thousand and one stray ends of hair from flying off in every direction and does away with the net. The price is no higher than any other of the best imported varieties, and the brilliantine superior to many in results.

PRESERVING THE TEETH

Perfect teeth are one of the most important attributes of beauty; they may not be regular, though in this day of advanced dentistry this can often be rectified, but it is imperative that they should be white and in good condition. A very good liquid preparation, made on scientific principles, is imported from England. It penetrates the interstices of the teeth and leaves an antiseptic deposit on the surface. The after-effects are thus continued for hours, and the mouth is made impervious to the influence of germs by its sanitary condition. It costs 50 cents a bottle.

DAINTY SACHETS

A charming gift for a woman is a set of exquisite French sachets such as are sold in one of the small specialty shops in New York. These sachets are fashioned from brocade in any desired combination of shades so that the color scheme of the boudoir may be kept intact. A pretty French print framed with narrow antique gold lace and bows of the same bullion lace are decorative touches. These sachets come in long shapes suitable for gloves and neckwear, in squares for handkerchiefs, and in envelope form for other accessories. An appealing bouquet exhales from these dainty articles, for one of the most expensive and delicate of sachet powders is used to give them fragrance. Prices range in the neighborhood of $7.50 and $10.50.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

WEDDING GIFTS OF DISTINCTION

THE bride's gifts should, by their usefulness and beauty, serve as perpetual reminders of the donors. The perfection of our productions, famous for five generations, together with our moderate prices, renders our jewelry and silverware ideal gifts. Shown in unrivalled variety and at most attractive prices.

REED & BARTON CO.

JEWELERS AND SILVERSMITHS

FIFTH AVENUE AND 32ND STREET 4 MAIDEN LANE

NEW YORK

Mrs. A.

buys any silk gloves that are offered and then, if they lose their shape and lustre and the fingers wear out, she merely hopes for "better luck next time."

Mrs. B. does not depend on chance to secure gloves that fit, wear and hold their shape;—she orders

FOWNES KID FITTING SILK GLOVES

by *name*, because she knows from experience that this name was never stamped on a poor glove—whether silk or kid.

A single pair of these gloves will convince you that Mrs. B. is right. They are guaranteed; they have double tips and they cost no more.

All lengths, sizes and shades.
50c 75c $1.00 $1.50

"It's a FOWNES—that's all you need to know about a glove."

A TWENTIETH CENTURY BATHROOM

The Modern Private Bathroom is Furnished with a Regard for Detail that Brings Into the Home Some of the Comforts and Luxuries Once Available Only at Club or Public Establishment

THE luxury of the modern private bathroom has reached a state where it is possible to have in one's own home many of the conveniences usually only found in a club or a Turkish bath establishment. Illustrations are shown on this page of an unusually well-designed room, that has been built in a New York residence. It is equipped with the latest known devices in plumbing which make a Turkish bath possible. The side walls are tiled to the ceiling, and the room is lighted and ventilated by a skylight of artistically designed stained glass, in dull red tones, which sheds a pink glow over the room. The floor is tiled with cement blocks, and provides for running off the water during the Turkish bath.

COMPLETENESS OF FURNISHINGS

The porcelain tub and removable enamel toilet chair occupy one side of the room, while the needle spray, shower, and washstand are placed on the other side. A set of scales are included in the furnishings, for the fashionable woman must carefully watch for any increase or decrease in weight. A glass shelf is conveniently placed on the wall near the washstand to hold the various toilet bottles, all of which are uniform in style; each is plainly marked with the name of the contents. Soft rugs in a dull red serve as floor coverings. These are small, so that they can be easily removed when the Turkish bath is in use.

FACILITIES FOR TURKISH BATHS

A system of plumbing has been installed by which a Turkish bath can be taken by turning on the steam. The aid of a masseuse will make the process more complete.

In the alcove pictured at the top of the page are chairs in which to recline during the vapor bath, a table to hold a tray with a glass and pitcher of ice water, and a clock to indicate when the allotted time is up. Closets with mirrored doors line the side walls of the alcove, and in these are kept the portable slap which fits over the tub for the scrubbing process of the bath, the foot-tub, rubber suit, extra hose, bath brushes and power spray. The bath linen and bath sheets are also kept on shelves in one of the closets so as always to be conveniently at hand. The bath robes, dressing gowns, slippers and all other accessories are kept in the closets, as well as the shampoo and manicure paraphernalia and the face-steaming apparatus.

The alcove at one end of the bathroom is lined with closets where the necessary accessories are kept

A thick Turkish rug covers the floor of the alcove. The pipes of the plumbing are all lacquered gilt, which does not require polishing, and need only be wiped with a soft cloth.

Beyond the accepted equipment of a bathroom, there are a hundred and one accessories to be had which contribute to hygiene and comfort.

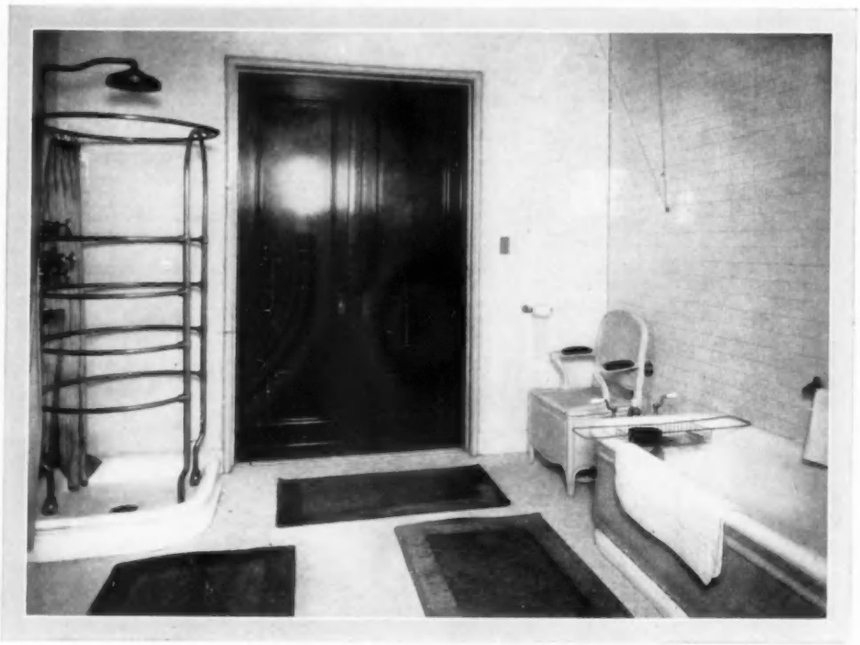
BATHROOM ACCESSORIES

Shelves and towel bars of glass are to be preferred to nickel, because they are more sanitary and easier to keep clean. A novelty in the latter is the rod of heavy, twisted glass which serves to prevent the towel from slipping off too easily. Handsome glass bars often display knobs with the many-sided facet cut.

Tumbler holders come in endless variety. There is one combination of tumbler, tooth brush and soap holder that is excellent to place near a washstand which has a slab too narrow to hold these separate articles. Another combination has a fourth socket to hold the bottle of tooth powder. One space-saving device consists of a plate-glass shelf, beneath which extends a nickel rod with two swinging towel arms and a soap dish, and above are holders for tumblers and tooth brushes.

Shelf rails, to obviate the danger of bottles falling off overcrowded shelves, are now sold separately, in several sizes. Instead of the usual tub seat, there is now a new arrangement which may be used both as a seat and a head-rest. It is made of canvas with nickel-brass clamps, and is adjustable to any hight. This is a convenience that will be appreciated by those who take salt and other medicinal baths which necessitate their remaining in the tub for some time.

Double and triplicate mirrors are a great aid in making the toilet. There is also an oval mirror, to the back of which is fastened a rubber suction cup that holds the mirror to the wall wherever the light is best. Mirrors are usually mounted in narrow frames of white enamel or are framed with bands of nickel. More often than not the door furnishes a panel surface for a full-length, inset mirror.



A large, light, and thoroughly sanitary bathroom, equipped with the latest devices

Absolutely the Best Talcum Powder ever made by anybody—anywhere

This is the claim we make for

Violet Talcum Brut

We make it with a full appreciation of the strength and the weakness of this claim.

We make it despite the fact that the terms "Best" and "Highest Quality" have been so generally and recklessly used as to have lost their real significance.

We make it, hoping that your personal acquaintance with the master conceptions of the famous Hanson-Jenks laboratories—your confidence in the house itself—will prompt you to ask us—"Why is Violet Brut the Absolutely Best Talcum Powder?"

Our answer is this dainty miniature package of Violet Talcum Brut, that we will send you direct for five cents in stamps or coin—to cover postage and packing

Violet Talcum Brut—antiseptic and delightfully perfumed — a toilet conception worthy of the American gentlewoman—is on sale at all good shops—the price 25c.

The Hanson-Jenks Company

149 W. 36th St. *Perfumers* **New York**

The Spirit of the Flowers

Cœur de Jeannette
(HEART OF JEANNETTE)

Acknowledged the most exquisite of odors, elusive in its fragrance and alluring in its appeal—

The Glory of the Garden

is fully embodied in this captivating perfume for women of the highest refinement, by

HOUBIGANT
PARIS

The world's acknowledged creator of finest perfumes. For ten years Houbigant's Ideal has been used by fashionable women everywhere. All Houbigant creations are to be had at all dealers. Coeur de Jeannette, 2-ounce bottle, $3.15.

Sample of Coeur de Jeannette mailed for 20c—actual cost, postage, etc.

PARK & TILFORD
225 FIFTH AVENUE NEW YORK

Sole Agents in the United States

THE ART OF JAPAN

(Continued from page 31)

during his long life, nothing short of miraculous. Even a small-sized collection of his prints forms a veritable history of the Japanese during the early part of the nineteenth century. There is a vigor and life-like quality about everything he turned his hand to that has been the despair of European as well as Japanese artists. Hartmann says of his work, "No one has analyzed nature, the character and details of things, and the living appearance of figures, with more ease, intelligence and penetration."

In his preface to The Hundred Views of Fujiyama, Hokusai says this of himself: "From the age of six, I had a mania for drawing the forms of things. By the time I was fifty, I had published an infinity of designs, but all I have produced before the age of seventy is not worth taking in account. At seventy-five I have learned a little about the real structure of nature—of animals, plants, trees, birds, fishes and insects. In consequence, when I am eighty I shall have made still more progress. At ninety I shall penetrate the mystery of things; at a hundred I shall certainly have reached a marvelous stage, and when I am a hundred and ten, everything I do—be it but a line or a dot—will be alive. I beg those who live as long as I, to see if I do not keep my word. Written at the age of seventy-five by me, once Hokusai, to-day, Gwakio-rojin, 'the old man mad about drawing.'"

Kiyonaga (1752-1818) is one of the big names of the school. His prints are greatly in demand, but, owing to their great popularity with European collectors, are growing scarce. His work is notable on account of its simplicity and nobility of conception. Professor Fenollosa uses the word "classic" in speaking of them. In open-air scenes—parties of slim, graceful women, picnicking, or strolling languidly through the gardens—he is at his best. Kiyonaga cared nothing for detail, but put his whole accent on the outline, filling it in with masses of effective color.

UTAMARO, BREAKER OF TRADITIONS

Utamaro (1754-1806) was the discoverer of a great many things about colors. He was the first of his countrymen to deviate from the traditional manner of treating the face. Tradition demanded, for instance, that the nose should be delineated by a single stroke, that the eyes should be narrow slits, and the mouth but the curve of a flower petal. Utamaro, while preserving the tradition in a certain sense, gave to his faces a humanness they had lacked. His women studies are in many respects the most interesting of any of the artists'. His color is beautifully subtle and refined and his drawing delicate yet virile. His work and Hokusai's had more influence on European art than that of any other Japanese artists.

TOYUKUNI, PAINTER OF ACTORS

Toyukuni (1768-1825) lacks the spirituality and suggestiveness of Utamaro, but his calligraphy is free and strong. There is certain compelling breadth about most of his work. In scenes denoting action he gives a feeling of dash and spontaneity that is irresistible, and his figures in repose show an almost classic solidity and dignity. Among the Japanese, Toyukuni found more favor than any of his contemporaries. His portraits of actors were particularly in demand.

THE JAPANESE LANDSCAPISTS

Hiroshige I (1793-1858) was the great Japanese master of landscape. Like Hokusai, and, in fact, most of the men of Ukiyoye, he did not confine himself to one particular branch of his art. He attempted everything that came under his notice, but his masterpieces are to be found among his landscapes. The greatest of these are his Fifty-three Stations of the Tokaido, published towards the end of his career. Hiroshige shows very plainly in his landscapes the influence of European art. Toyohiro, his teacher, had a collection of Dutch wood-cuts, and from these the eager pupil picked up many ideas about the treatment of perspective and other art principles. All of his pictures are vigorous, and he has breathed into them a vitality and a suggestiveness that has been the despair of many a painter. The earlier prints of Hiroshige are the most desirable, as he worked in the cheaper dyes when they were introduced into Japan. The aniline dyes can be traced in nearly all of his later prints. Prints by Yeisen, Yeizan and Yeiri are much in favor with some collectors, but these men are not the masters of the Ukiyoye school. Like Utamaro, they made a specialty of picturing beautiful women in all their graceful postures.

The collector soon learns the names of these and other artists, together with their distinguishing traits. About ten or twelve years ago there was a decided fad for Japanese prints, and the country was flooded with an enormous quantity of poor imitations. These were eagerly bought by the undiscriminating, and the walls of many houses were long disfigured by them. Naturally there was a reaction after the first fever of excitement was over, and Japanese prints fell out of favor. Of late they seem to be coming into their own again, and happily this time they are being more intelligently selected.

REPRODUCTIONS OF THE OLD MASTERS

Through a new process developed by some publishers in Tokio, many of these rare old masterpieces are now produced with remarkable accuracy. Three of the copies of great masters, made by this process, are shown on page 31. As nearly as possible the same methods which produced the old prints are pursued. No modern photographic or halftone devices are used, but wooden blocks are constructed on the same principles as the old ones, with only such additions to the process as make it easier. Whenever the old blocks are still available they are used. Time's gift to these old prints in mellowing and softening the color of the backgrounds is imitated by exposing the new paper to atmospheric and chemical changes with wonderful results.

This process has but recently been completed, and it has just become possible for the publishers to reproduce the works of the greatest of the old masters, such as Hokusai, Utamaro, Sozen, Shunohio, Yeishi, Toshido, Hiroshige, Shurei and the many others. Now with very small expense one may own a most interesting collection. The prices of these prints vary from 50 cents to $3, while the old prints of the same subjects range from $5 to $2,000, according to their rarity.

Peerless 1913

THREE SIXES

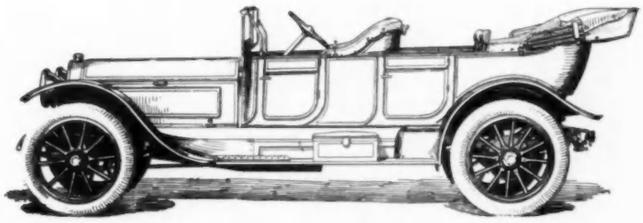
From the three six-cylinder models for 1913, "38-Six," "48-Six," and "60-Six," you may select a six-cylinder car suited exactly to your requirements in power and passenger capacity. Moreover, our dealers throughout the country can accept orders for immediate delivery.

LONG STROKE MOTORS

The 1913 Peerless six-cylinder motor has an exceptionally long stroke; it therefore possesses in an unusual degree the long-stroke advantages — flexibility, greater power and smoother action at low speeds.

THE PEERLESS MOTOR CAR COMPANY

CLEVELAND, OHIO



"60-SIX" SEVEN-PASSENGER TOURING

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Specialités de la Maison

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COMPRISING ESSENCE
EAU DE TOILETTE, SAVON,
SACHET, BATH-SALTS
DUSTING POWDER
COMPLEXION POWDER
ETC. ETC.

SELS AROMATIQUES

POUR LE BAIN
MORNY

for softening & perfuming the Bath Water

ISSUED IN MANY
ORIGINAL
MORNY
ODOURS

CONCERNING BATH SALTS GENERALLY—

AT the time of the introduction of the "Morny" Perfume Products, their **original presentation** as well as their **scientifically unique composition** distinguished them from the whole field of contemporary products.

¶ This desirable external difference was effected by the entirely original note struck by the series of specially designed containers, labels, etc., carried out in a then distinctive colour scheme of Brown.

¶ The penalty attaching to commercial success has followed in our wake in the shape of a number of imitations, whose **external** similarity is so great that even long standing users of the genuine Morny Products have been momentarily deceived.

¶ Appearances alone, therefore, do not now unmistakably distinguish **the original Sels Aromatiques pour le Bain** and several other of the famous Morny Specialties, and, as the many Imitations of Morny Products examined in our laboratories show, **without exception,** that no comparison can be made on the scores of value and utility, we feel impelled to advise purchasers, in their own interests, to be wary of Bath or Perfume Products masquerading in "Morny" brown that do not bear the name "Morny" on the label.

GENUINE MORNY PREPARATIONS ARE ON SALE
AT ALL FIRST CLASS TOILET COUNTERS
AND DEPARTMENT STORES

SOLE WHOLESALE AGENTS FOR THE U. S. A.
F. R. ARNOLD & Co.
35 & 7 WEST 22ND STREET N.Y.

The New Season's Morny Perfume & Series will be ready for use at an early date

SPECIALIZED LONDON SHOPPING

A Knowledge of the Specialties of the Large Stores Will Enable the Wise Woman to Shop More Profitably

IF one has leisure to shop, it usually pays to go to the specialist for shoes, stockings, gloves, and other accessories, as well as for hats and gowns, rather than to confine one's purchases to one large store where everything, from a spool of thread to a motor car, can be obtained under the same roof. But each of these many large stores is noted for some one or several things that can be had in greater variety or at better value than at other shops. Take, for instance, robes, which, by the way, are complete dresses, distinguished from the finished costume only by not being stitched up the back. There is a house here in London that makes a specialty of these robes and, because of the great demand, is enabled to sell them at surprisingly low prices.

SPECIALTIES IN ROBES

One charming satin dress is cut with the draped tunic opening over a panel of rich oriental embroidery. The soft fichu bodice also opens over a bib of gorgeous tints, and the yoke and tiny sleeves are of very fine net. This model can be supplied in a number of delicate tints for 79s. 6d. The skirt of a pretty house dress, that can be had in several shades for 35s. 9d., is made of the softest cachemire, and the bodice consists of a fine Magyar blouse smartly cut and trimmed with bands of a rich guipure. These are adorned with a little apron of ninon the same color as the skirt, and a double-pointed bib, French-knotted all around.

The wardrobe is not complete this year without a taffeta frock. One model is well-tailored and braided, with a light touch of color in the fine net yoke. It is reproduced in many shot effects and all-black for 42s. 9d.

Morning gowns ready to wear are another specialty of this firm. Neat frocks of fine coating serge, in black or navy blue, are trimmed with narrow pipings of a contrasting color and tiny buttons. Price, 25s. 11d. Another serge in a lovely shade of moonlight-blue has a plainly cut skirt, while the bodice gives the impression of a little cross-over coat opening over a waistcoat of dull embroidery, with touches of silver and plaited soutache braid. The back is cut with a panel, and it requires only to be stitched up the back to be ready to wear. The price is 35s. 9d.

Then there is a shop which specializes in gloves and other accessories. Soft four-button chamois gloves in white or deep tan can be bought for 2 shillings a pair. A real sporting chamois glove with the back punctuated with ventilating holes is priced as low as 2s. 11d. There are mousquetaire gloves in twelve-button length, in lovely tints, for 3s. 11d., and long, twelve-button, white French kid gloves for 2s. 11d.

RUFFLES AND FRILLS

For belts, ties and ruffles there is still another shop. Belts priced at 7s. 6d. are very narrow and made of black patent leather inset with medallions of beautifully tinted suède to match the dress with which they are to be worn. A tie that will be in great request because it is so smart and so cheap is tied in a novel fashion with one loop and two pointed ends. These ties, one of which is shown in the middle of the page, are made of black silk spotted with white and lined with contrasting color—cherry red, tan, deep blue, green, white and mauve. Price, 1s. 6d. each.

A new fashion in ties—dotted black silk is lined in a bright color

A net stand-up collar to attach to any blouse is made of black net with pin spots of silver. The top and bottom of the collar are piped with contrasting tints, and the pretty trifle is finished by a tie formed of a cluster of berries in the shades of the piping. One of the prettiest has a blue piping next the neck, while the bottom of the collar is piped with gray and the cluster of silk berries are in shades of deep blue and gray with gray-green leaves. Price, 5s. 11d.

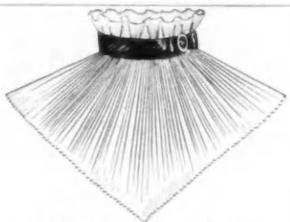
A neat, tailor-made jabot is formed in the shape of a tiny panel of shot taffeta, and reaches from the neck to about six inches down the front of the bodice. It is made in the double box-plait design; the plait is sewed with small crystal buttons, and the end of the jabot is fringed out to show the two colors of the taffeta. Price, 2s. 6d.

Two of the smartest Toby frills are shown at the bottom of this page. The one of many points is made of black tulle, the neck is encircled with a band of black velvet ribbon tied at the side under a tiny bunch of many-colored flowers. It costs 12s. 9d. The other ruffle illustrated is of white tulle with a neck-band of mauve velvet slipped through a pearl buckle.

Feather ruffles in all delicate shades and trimmed with a knot of soft satin ribbon can be had for 35s., while for 23s. 9d. a satin ruffle, edged with narrow bands of ostrich, may be bought.

Note.—In American money, 1 guinea equals, approximately, $5.25; 1s. (shilling), 25 cents, and 1d. (penny), 2 cents.

A glorified Toby frill of black tulle, finished with a wee bouquet of flowers



Becoming white tulle frill daintily collared with a pearl-buckled velvet band

"Everything Made on the Premises, Everything Made to Measure."

Lane Bryant

19 West 38th Street, near Fifth Avenue, New York

Largest Manufacturing Retailer of

Negligees and Simple Dresses

House gowns and lounging robes, matinees and combing sacques
Morning and tub dresses, street and afternoon dresses
Tea gowns, semi-negligees and boudoir robes
Full length coats and three-piece suits

Original designs that lend distinction to the exclusive wardrobe—Styles adapted to your own ideas. In this field our position is unrivalled, and, as we manufacture on a large scale and sell direct to the wearer, our prices are at least a third lower than elsewhere

Send for Catalog "V"

906. CHARMING LINEN DRESS for maternity. Messaline trimmings. $13.75
34. COAT of Serge or heavy Linen Crash, with collar of Messaline or hemstitched Lingerie, - - - Price—Serge, $19.00; Linen, $15.75
1167. MATERNITY SKIRT of Serge or heavy Linen Crash, with side panels for expansion, - - Price—Serge, $18.00; Linen, $16.00

Maternity Dress

Made in all of the latest styles. Differing in no whit from the prevailing modes except in the addition of the self-adjusting feature and the selection of designs that properly balance the figure through changing proportions. They expand to fit at all stages and are made in one piece for greater comfort and elegance.

Made to your measure in any style and in materials ranging from the prettiest charmeuse or taffeta to the dainty swisses and ginghams.

Price **$10.75** and up

IT is the pleasing edict of Fashion that of all sheer fabrics "Flaxon" will reign supreme this summer.

Flaxon Fabrics are in greater-than-ever demand—they are the acknowledged leaders.

No other fabrics of their kind equal them in daintiness of texture and beauty of weave—in brilliance of finish—in permanence of lustre and color—in sterling value at inexpensive prices.

Flaxon
Summer Fabrics

No other line of summer goods is offered in so complete a range of weaves—in such satisfying variety of plain and fancy white, charming prints and colored tissues. For stylish evening gowns, afternoon frocks, house dresses, misses' and children's dresses, baby garments, fine French lingerie and all other summer-garment needs there is an especially appropriate Flaxon Fabric.

12½ to 50 cents a yard

Sold by leading stores everywhere. Look for the name "Flaxon" in red on the selvage of every yard. Don't be persuaded into accepting a substitute. There is no satisfactory substitute for Flaxon.

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2/6		.75
5/6		1.50
12/6		4.00
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TONIC BATH CRYSTALS

Amami-Verbena-Geranium, etc., as supplied to Their Majesties The Queens of England and of Belgium

In addition to counteracting the effects of hard water, these crystals invigorate the entire system, forming an inexpensive luxury, which is a delight in itself

Look for the name on every bottle **Prichard & Constance**

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"Riveris" TALCUM
White & Flesh

Being well-groomed means more than personal neatness and the proper wearing of one's clothes. It means also a personal wholesomeness such as the use of a most exquisite talcum imparts.

Lehn & Fink's Talcum pleases the most fastidious. Its rare fineness of texture and delicate, alluring fragrance of Riviera violets make it a luxury of the toilet for every member of the family.

Containing no boric acid nor injurious lime, it cools and soothes the most sensitive skin.

Two Sizes Now

The new size package is wonderfully attractive and just right for handy use or to tuck into one's bag when traveling. It has the convenient sprinkler top that everybody likes.

The regular large jar has the removable sprinkler top.

Sold by dealers everywhere.

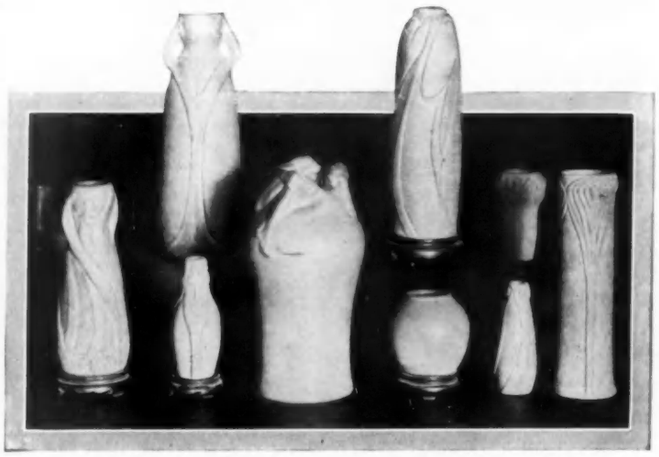
Send for Liberal Sample—FREE

Knowing that you will find this the choicest, most delightful of talcums, we will send you a liberal sample, free, on receipt of your name and address. Send us a postcard *now*.

Lehn & Fink *147 William St. New York*

Sole Licencees in America for Pebeco Tooth Paste

THE VAN BRIGGLE POTTERY



The beauty and simplicity of the Van Briggle pottery is shown in this group of characteristic shapes

ALTHOUGH it is one of the youngest of American potteries, the Van Briggle is already well known in the world of art, both at home and abroad. Mr. Artus Van Briggle began as a portrait painter, and after long and difficult experiments as both painter and potter, he found his final inspiration in the old Chinese pottery which he studied in the Paris museums.

The plant was designed with a view to making a wide range of products, but in rather small quantities. Matt glaze art pottery, small pieces of glazed terra-cotta for mantels and chimney tops, interior decorations, dry-pressed tiles for floors and courts, flower pots and garden decorations are all produced in great variety and beauty.

The display and sales-room is very attractive. It is executed as far as possible in ceramic materials. This was done not only by way of making a suitable room for the display of ceramic wares, but also to show how Van Briggle faience can be used to best advantage.

Nearly one thousand designs are used for the pottery. These are made on paper by Mrs. Van Briggle-Ritter and then given to the potter. The ware is a product of hard fire, in rich colors and of a simplicity and beauty of line and contour free from all eccentricity. A dull, velvety finish is another marked characteristic. Most of the pottery is cast, some few large pieces are pressed, and bowls, ash trays, plates, beer mugs and a few other similar forms are jiggered. Most of the ware is not dipped in the glaze, but sprayed on by an atomizer. Upon the articles which are to be decorated, a design is modeled in low relief from conventionalized flower motifs. The color range is wide and not at all crude. The lovely shades remind one inevitably of the beautiful land where they are made—the exquisite turquoise blue of the evening skies of Colorado, the deep purples and blues of the mountains, the yellows, cardinal-reds, and browns of the crags and canyon walls. Green of all shades, bronzes, and black are much used, and the soft lavenders, pale grays, and gray-blues suggest the subtle dawns and twilights of the plains. Owing to the simplicity of design and shape, as well as the delicate tones of this ware, it is most appropriate for the summer home. Most of the tones blend beautifully with any scheme of color.

The Van Briggle pottery was exhibited in the Paris Salons of 1903 and 1904; it received two gold, one silver, and two bronze medals at the St. Louis Exposition, a gold medal at the Lewis and Clark Exposition in Oregon, and the highest award at the Arts and Crafts Exhibition in Boston in 1906-1907.

The fireplace in the display room which is executed as far as possible in ceramic materials

Established 1848

L. P. Hollander & Co.

Make very special prices for bridesmaid's gowns if two or more are ordered. Gown like illustration made of chiffon, over satin and with crystal and ribbon trimming

$85.00

Hat as shown, if two or more are ordered

$25.00

We make special designs, suitable for outdoor, indoor, or church weddings

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What Every Woman Knows

(or ought to know)

THAT the preservation of a clear and beautiful complexion is worth a good deal of thought and care, and that the

Pond's Extract Company's Vanishing Cream

promotes, as nothing else will, that velvety texture and soft pliancy of the skin which are the chief attributes of loveliness.

It nourishes and preserves. It is the most efficacious toilet cream made, and has the refreshing fragrance of Jacqueminot roses.

Have You Tried this Wonderful Cream?

This delightful cream is so easily applied, without that harsh massage that is so injurious, that it requires no undue expenditure of time or labor in its application. It conforms to the same peerless standard of quality which characterizes all the Pond's Extract Company's products.

Pond's Extract (*"The Standard for 60 Years"*) First produced in 1846; has been handed down from father to son and from mother to daughter until it is today the favorite household standby for cuts, burns, bruises and other everyday injuries. The careful mother always has it in the house.

Test These Products at Our Expense

Send us your name, and the name of your dealer, and we will send you samples of Vanishing Cream or Pond's Extract. Extra large sample of Vanishing Cream sent upon receipt of 4 cents in stamps.

Have you tried the other Pond's Extract Company's products—Tooth Paste, Talcum Powder, Cold Cream, Soap, etc.? Why not?

THE POND'S EXTRACT CO.

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La Resista CORSETS

Fitted With **"SPIRABONE"**

The Wonderful, Flexible Stay

"Spirabone" is so flexible that it responds to every movement of the body. Backward, forward, sidewise. And—it won't bend, break, rust or turn on edge. Nothing else like **"Spirabone."** It gives luxuriant comfort—real comfort, and always retains the shapely lines of the corset. **La Resista** corsets are **the** corsets to wear if you desire the slender hip lines and uncorseted effect now in vogue.

This is "SPIRABONE" It's all in the weave.

Don't Accept Imitations

Like all famous products—**"Spirabone"** is imitated. Do not accept the imitation. Get the genuine—**La Resista** corsets, fitted with **"Spirabone."** Send for booklet.

Ask your merchant for **La Resista.** If he can't supply you, we will sell you direct and fit you perfectly.

We Want Agents in cities and towns where we are not now represented. Write for our attractive proposition

LA RESISTA CORSET CO.

21-23 West 34th Street - - - New York

A True Natural Tint

"Rouge Japonais"
Something New
For the Complexion

The One Perfect Rouge

A DAINTY rouge cloth which gives that pretty youthful glow to the cheeks without the "made-up" effect—not that purple shade, like ordinary rouge, but a true, natural tint, which only soap and water will remove. Guaranteed perfectly harmless to the most delicate skin; does not fly on the gown; lasts four times longer than any other rouge; in neat, little box, with mirror inside, as illustrated above; convenient for purse while outing, traveling, &c. At address below or mailed in plain package, 35c.

A LARGE SIZE SAMPLE of Crême Printania, Blanc de Perle (liquid powder), OR Dermophiline (face lotion), and valuable book, "Secrets of Beauty," included in all orders for "Rouge Japonais" for 10c extra for mailing.

"Crême Printania"

A pure, snowy white complexion cream that clears, freshens the skin, renders it soft, velvety, brilliant. Absorbs quickly, never causes unpleasant after effects. Prevents freckles or tan, smooths the coarse, rough skin; removes wrinkles, excessive redness of the nose, face, hands. Beautiful Queen Mary jars, two sizes, 50c., 75c.

"La Goutte-a-Goutte"
Hair Coloring

One box makes 32 perfect shades—from jet black to light blonde. Easily applied; requires but one application and no after shampooing. Absolutely harmless; does not stain the scalp. Gives gray or streaked hair any shade desired and guarantees an indetectable effect, which neither perspiration, bath nor shampooing can mar. Applications given at address below or ask us to see that you are supplied.

L. P. VALLIGNY, Mfr. Dept. M. 14 E. 42nd St., New York, N. Y.

WHAT THEY READ

THE PROMISED LAND, by MARY ANTIN, seems likely to make an abiding impression upon the American reading public, and certainly no American could ask a better advocate for his country than the Russian Jewish woman who gives us this fascinating autobiographical record. We have here a detailed and impressive account of life in the Ghetto of a Russian city, an account that cannot fail to make the intelligently sympathetic see the Jewish people in a far different light from that in which they appear to those who know them not at all or know them superficially. No doubt Mary Antin, although she seems to have abandoned many of her inherited beliefs, tends to idealize her own people. At the same time, however, the mere plain narrative of Jewish life, if accepted with due discount as the work of one bred within the pale, shows the Jew of to-day as peculiarly the product of his ancient and noble religious faith.

The narrator has an emancipated critical faculty and a delightful humor that plays lightly about her subject, brightening what might otherwise be somber or merely sordid. Many an American who has been forced to blush for the faults of his country will blush again as he finds America held up in these pages as, indeed, the land of hope and of promise. As Americans usually return from a residence abroad more patriotic than ever, so one may draw new draughts of patriotism from this immigrant girl's love and delight in her adopted home. She and her family came expecting great things of the new land and were not disappointed. They found opportunities for education, a serious endeavor on the part of the government to deal with the evils of city life, evils that seemed trifling to the new-comers after the filth of a Russian city and the hardships of a despised and persecuted race, and no discrimination against their race. Mary Antin, now the wife of a scholar and established in her own home in one of New York's northern suburbs, writes the English language with great charm, and shows herself in this volume a woman of unusual thought, feeling, and perception. Her book is one that deserves to be read by many thousands of those to whose land she came with high expectations that were, for the most part, fulfilled. This true record is far more entrancing than most fiction.

GREAT WRITERS, by PROFESSOR GEORGE E. WOODBURY, is a reprint of magazine essays on Cervantes, Scott, Milton, Virgil, Montaigne, and Shakespeare. These essays are written with a discriminating enthusiasm, and every one of them is likely to prove helpful to those readers who look for authoritative interpretation as an aid to the appreciation of what is great in literature. It would be difficult to say which essay best deserves commendation when all are so acute, sane, and helpful. The treatment of Milton's early poems and of his visit to Italy deserves especial praise, but the view of Shakespeare also is original and impressive, while the cordial recognition of Virgil's supreme excellence as an artist is illuminating to any who may have been tempted to doubt whether a master writing nearly 2,000 years ago in a tongue long dead holds aught for the man or woman of to-day. (New York: The Macmillan Company, $1.25.)

FARM BOYS AND GIRLS, by WILLIAM A. MCKEEVER, professor of philosophy in the Kansas State Agricultural College, is a book designed to show what is done and what may be done to interest boys and girls in country life. The improved rural school, the incitement to endeavor upon the farm, the associative life of rural communities are all discussed and illustrated from the actual experience of living young folk. Professor McKeever sees a great future for the farm boys and girls of the United States, and a future not merely of material success, but of intellectual and spiritual development. He urges that the schools teach many practical industries of farm and home, and that they also train boys and girls in taste, turning their minds to what is best in books and to what is finest in humanity. Many pictures illustrate the text, some of them showing really tasteful public buildings, especially school houses, others, alas, singularly cold and tasteless farm dwellings with nothing to recommend them but the physical comfort they assure. (New York: The Macmillan Company, $1.50.)

MISS JOHN BULL, by YOSHIO MARKINO, the Japanese caricaturist, has a good many pages of the author's own somewhat curious English expressing with seemingly unconscious humor his notions of things British, and an abundance of his delightfully clever sketches of English girls, some in black and white, others in colors. The full page black and white sketches of women in groups illustrating many phases of feminine life and character are unapproached in their vivid portraiture and delicious humor. As to the colored plates, they are marvelously well drawn, and charmingly soft in tone. Yoshio Markino is a confessed believer in equal suffrage, but not an advocate of militant methods. He has produced a very unusual book and his American publishers have shown a sure taste in giving the volume a title different from that of the British edition. (Boston and New York: Houghton, Mifflin Company, $1.50 net.)

(*Continued on page* 68)

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WHAT THEY READ

(*Continued from page 66*)

THE THREAD OF LIFE, by the SPANISH INFANTA EULALIA, who wrote in French and under the name of the Comtesse de Avila, shows the lady to be an ardent feminist sharing apparently the notion that women are not only equal with men, but also identical with them. The Infanta has been thinking much of the democratic movement, of equal suffrage, of divorce, of morals and other things. In ethics she is a pragmatist, and her general attitude toward life is that of an eager revolutionist. As to the Church she is wary of expressing her opinions, though it is difficult to believe her an orthodox Catholic. The Infanta has written boldly and vigorously, and her little book is well worth the examination of mature and intelligent woman, for while it has no claim to originality of view, it embodies a good deal of interesting, radical thinking. (New York: Duffield and Company, $1.25 net.)

MARGARET OF FRANCE, DUCHESS OF SAVOY, 1523-74, a biography by WINIFRED STEPHENS, tells the interesting story of a French princess who became the ancestress of Italy's present ruling house. The princess was the daughter of the gay and dissolute Francis I of France, and his plain girl wife who died young after bearing him many children. The daughter was destined to be the wife of the magnificent Emperor Charles V, but eventually took as husband the less brilliant Emmanuel Philibert of Savoy, an alliance at first declined as beneath her but finally accepted. The match was unpopular in both countries, but it was happy at first, though the duke's open unfaithfulness in later years severely tried his wife, accustomed though she was, in the court of her father, to the spectacle of marital infidelity. Philibert, however, had the grace to be deeply grieved over his wife's death, and to change thereafter his mode of life. Miss Stephens has told her sixteenth-century story with skill and care, and has invested the dead-and-gone Margaret with an interest for men and women of today. The volume is a handsome crown octavo, admirably printed and illustrated with extremely well reproduced portraits. (New York: John Lane Company, $4 net.)

MEMOIRS OF THE DUC DE LAZUN, from the French of E. JULES MÉRAS, is largely made up of the French nobleman's amours. He was a lady-killer of the most deadly kind. Many women he repulsed, many others he courted. Queen Marie Antoinette showed him the most imprudent favors. Coming to the United States, he served with the French auxiliaries of Washington, but apparently found no opportunity for gallantries toward American women. He speaks with enthusiasm of the friendship shown him by a family in Rhode Island, but gives no hint of having made love to its head, a young widow, and expressly disclaims having other than brotherly relations with her daughters. (New York: Sturgis & Walton Company, $1.50.)

DAILY BREAD IN THREE BOOKS, by WILFRID WILSON GIBSON, is made up of nearly a score of dramatic sketches in irregular, blank verse, constituting an unusually rich, varied and powerful body of genuine poetry. Mr. Gibson sees and feels the dramatic quality in the lives of everyday folk, and manages to communicate his own impressions to the properly attuned reader. Not only is genuine human feeling set forth in these sketches, but there is the finest restraint in the execution of the work, together with variety of metrical form, appropriate verse music, and richly colorful bits of description. Those who know Barry Cornwall's dramatic sketches will easily feel the richer content of Mr. Gibson's. No recent volume of verse has higher qualities or greater promise. Mr. Gibson's brief preface in rhyme shows what he can do with conventional forms, and is, indeed, a delicious little poem. All who can discern the genuine in poetry will await with interest another volume from the same pen. (New York: The Macmillan Company, $1.25 net.)

BOOKS ON COUNTRY HOMES

THE HALF-TIMBER HOUSE, by ALLEN W. JACKSON, is a new volume in the Country House Library of architectural books for laymen. Mr. Jackson believes the English half-timber house peculiarly suitable to American needs, and he enforces this belief upon the reader by discussion and illustration. His chapter on English Domestic Architecture takes us back to the origin of the timber construction, and he has been happy in obtaining an illustration of an extant English cottage showing the early form of this house. Text and illustrations of the chapter on The Half-Timber House in England further set forth the subject, and the next chapter brings the discussion of half-timber constructions as suitable to this country. Other chapters deal with the Charm of the Old Work, Choice of Styles, and English and American House Plans. Then follow chapters on planning, method of construction, and exterior and interior detail. The use of stucco, roofing, windows, carving, interior paneling, the doorway and many other details are discussed, not with the expectation that the book will take the place of an architect, but that it will enable the home-maker to obtain a pretty full and clear conception of what the half-timber style is, and what advantages it offers. The illustrations, especially of the old English house, have the greatest charm and interest, and while those of American half-timber houses are, it must be owned, less appealing, they are interesting, instructive, and sometimes beautiful. Most of the houses here illustrated and discussed are larger and more costly than the simple modern American country home. (New York: McBride, Nast & Co., $2 net, postage 20 cents.)

INEXPENSIVE HOMES OF INDIVIDUALITY, edited by HENRY H. SAYLOR, with an introduction by FRANK MILES DAY and a discussion of costs by AYMAR EMBURY, II, is an enlarged edition of a useful little pamphlet issued some time since in paper-bound form. The present new and enlarged edition is a thin quarto, in cloth, containing eighty pages of text and illustration. More than a score of architects have contributed to the volume, and it is designed to be of practical use to those fortunate persons who are planning to build homes. There are some stately houses among those illustrated, but most of the pictures show tasteful but inexpensive structures, set amid rural or semi-rural surroundings. The text is

(*Continued on page 70*)

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WHAT THEY READ

(*Continued from page* 68)

brief but to the point. Mr. Embury's estimates of cost are not in the aggregate, but, architect fashion, by the foot. The illustrations are of a kind to make one dream of new homes. (New York: McBride, Nast & Co., 75 cents net.)

MAKING A LAWN, by LUKE J. DOOGUE, of the Boston park system, is a useful monograph of fifty pages, telling how the growing of fine turf on large areas or small may be accomplished. Mr. Doogue warns his readers that a fine lawn is the product of hard work. He discusses location, soil, seed, sodding, fertilizing, the use of mower, roller and hose, and the destruction of weeds, worms, ants and moles. He thinks the roller of far more importance than is generally supposed. His advice as to care of hose is wise, but most will find it a counsel of perfection. (New York: McBride, Nast & Co., 50 cents net.)

MAKING A TENNIS COURT, by GEORGE E. WALSH, tells in a little over fifty pages the essentials of the subject indicated in the title. Mr. Walsh wastes little space in the history of the game, and gives even less to enthusiasm for the sport. He is nothing if not practical. It will surprise many readers to learn that lawn tennis as we now have it is less than forty years old in the United States and Great Britain. The author discusses questions of location, soil, shade, earth courts, grass courts, backstops and nets, marking and the like. He also puts in a word for the architectural accessories of the game. There are helpful diagrams and pictures. (New York: McBride, Nast & Co., 50 cents net.)

MAKING A ROSE GARDEN, by HENRY H. SAYLOR, is a monograph designed for the use of amateur gardeners. Mr. Saylor is honest enough to own that professional horticulturists warn the amateur against attempting rose culture, but he holds out hope that something may be accomplished by the loving and intelligent care of plants so proverbially beset with enemies. The author of this little volume gives a brief chapter to "classification," and then goes on to advise about culture. Location and soil he shows to be matters of essential importance, and what he says upon this subject is altogether wise. In his chapter on preparation and planting he gives a timely warning against the frauds of the rose market. Fertilizing, pruning, pests, propagation, and winter protection are all discussed briefly yet clearly. A list of dependable roses and a glossary of terms complete this useful volume. (New York: McBride, Nast & Co., 50 cents net, postage 5 cents.)

EVER-BLOOMING ROSES, by GEORGIA TORREY DRENNAN, is a full and enthusiastic treatise addressed to the amateur outdoor gardener. The author is a person of long experience in rose culture, but she purposely limits herself to the discussion of the ever-blooming roses, because she believes she can thus speak more helpfully. Varieties are discussed at considerable length, with perhaps rather more space allowed to the enthusiasm of the author than some amateurs will easily forgive. An interesting chapter is that on raising roses from seed, and a more practical chapter discusses roses from cuttings. The last fifty pages of the volume furnish a descriptive list of ever-blooming roses. This book of 250 pages is especially addressed to those amateurs who have the time, means, and energy to specialize in rose culture. (New York: Duffield & Co., $1.50 net.)

HAMMOCK NOVELS

JACONETTA STORIES, by FANNIE HEASLIP LEA, whose short novel, "Quicksands," gave promise of riper accomplishment, is a volume of sketchy little romances woven about a delightfully impossible Southern girl, one of those professional heart-breakers at whose hands so many Southerners accept death without a murmur. Of course such a girl as Jaconetta never was on land or sea. Those, however, who follow her fortunes through these clever pages care no whit for the question of her existence in time and space, but accept her for the roguish person she is. Properly constituted women will disapprove of her, but she will obtain the suffrage of all men, and that is the object for which she was created. (New York: Sturgis & Walton, $1 net.)

NAOMI OF THE ISLAND, by LUCY THURSTON ABBOT, is a conventional story with an unusually well indicated and attractive character in the title rôle. The contrasted character, a foster sister, is far less effectively done, and there is little to arrest the reader in the other dramatis personae. It is something, however, to have created a natural, wholesome, generous, loyal, and courageous personality, and such is Naomi. (Boston: L. C. Page & Co., $1.25 net.)

THE MOUNTAIN GIRL, by PAYNE ERSKINE, takes a familiar situation and vivifies it by making it express genuine human passion. The scene is laid in the North Carolina mountains, and Mr. Erskine has put into his book the spirit of those pure hights and of the shy, strange men and women who inhabit them. The heroine of the tale is done with convincing realism and power, and her English lover is no mean bit of creative work. As a whole, the story has unusual power and charm. (Boston: Little, Brown & Co., $1.25.)

THE BIG FISH, by H. B. MARRIOTT WATSON, is a story of love and wild adventure in South America. The author prepares his reader for remarkable things by the nature of the opening chapter, which has to do with an auction in Oxford Street, London, a lacquered box, and a burglary. After that comes the tale of a vast treasure in the wilds of South America, and then the adventurers go aboard ship, bound upon their quest. This is the ancient and approved way of procedure in such tales, and Mr. Watson does the thing with the ease of the practiced hand. (Boston: Little, Brown & Co., $1.25.)

THE ONE AND THE OTHER, by HEWES LANCASTER, author of "Marie of Arcady," is an idyllic little story of French life in Louisiana, told with great charm and spirit, and with a nice sense of the picturesque and the dramatic. The dialect is sufficient for local color, but not sufficient to puzzle or annoy the reader. "L'Un" is a genuine bit of character creation, and one follows the fortunes of the energetic and plucky young farmer with constant sympathy and unflagging interest. (Boston: Small & Maynard, $1 net.)

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MADE-TO-ORDER RUGS

One made-to-order series of rugs comes in four varieties which one can order in any color or combination of colors. Another unique feature is that they can be made seamless in any size up to 16 feet in width and any length. The largest regular size is 12 by 18 feet. Of the four varieties, two, the Negamo and the Sagamore, are identical in texture and weave, but the Negamos are in dull shades of green, blue, gray, tan and drab, while the Sagamores are in more delicate tints better adapted for bed chambers and summery living-rooms, such as pink, light blue, light green, buff, heliotrope, ivory, terra-cotta, and light gray.

Any of these rugs are made to order in special colors at a slight advance in the regular prices which is $3 per square yard for the Negamos, with slight increases for the other varieties.

HAND-WOVEN RUGS TO ORDER

The Pequots constitute another attractive group of the hand-woven rugs. Their makers claim to operate the oldest hand-weaving establishment in America. They use cotton and the principle of weaving is exactly the same as in the genuine, old-fashioned rag carpet except that the warp threads are much closer together and the weaving much finer. The ends may be fringed or not, as desired. Working from sample colors supplied by the purchaser, the weavers dye and weave the rugs to harmonize with the wall covering, the upholstery, the curtains and draperies. This firm keeps ready-made for immediate delivery many color combinations in dark and light shades.

Pequots measuring 3 by 6 feet cost $4, but most of the sizes are at the uniform rate of 25 cents per square foot. Any size one desires will be woven on order, but if sizes are wanted over nine feet in width the breadths have to be sewed together with linen dyed to match the warp.

A substantial serviceable line of washable "cottage" rugs with green, brown, blue or pink materials interwoven with white into a mildly mottled effect with stripes near the ends is offered in prices ranging from 85 cents for a rug 24 by 36 inches up to $11.25 for one 9 feet by 12 feet.

USEFUL FIBER RUGS

Essentially modern and entirely distinct from all the rugs woven from the textile materials are the many varieties of fiber or grass floor coverings. These have a durability and an artistic quality far in excess of what might be assumed from their most moderate prices. They are known by many trade names, but in the essentials of make and materials they are very much alike. They are good for every month in the year, and in sizes and shapes are as adaptable for hall runners and stair coverings as for rugs proper. The manner of their weaving is not unlike that of the rag carpets. In coloring they are perhaps less diversified, but their substantial, well moderated tones make them adaptable to any interior.

One of the cheaper grass rugs bears a design stenciled on its upper surface after the weaving has been done, so that the reverse side is plain but equally useable. These rugs have rough, hard surface and are not as pliable as some of the others. They come in plain colors, with or without borders and with decorative designs somewhat of the "art nouveau" persuasion. The prices are extremely low—$1.39 for a piece 3 feet by 6 feet, or $8.14 for 9 feet by 12 feet. The blues, greens, and browns are the best colors. Another quality, much finer in texture, is of a fine fiber, closely woven, which gives the effect, at a short distance, of a Japanese matting. The whole piece is soft and pliable and there are many colors both for the field and the patterns, most of which are in simple, geometric designs. The design is reversed in color on the back, but because of the method of folding over the ends, these rugs are hardly suitable for use when reversed. Typical prices are $1.34 for a 36 by 72-inch, or 98 cents for a 30 by 60-inch size.

Another variety is made of a fiber braided to resemble hammock cord and dyed in brilliant colors in designs which suggest the Navajo blankets. These are a bit more expensive than those already mentioned, and come only in the larger sizes. One measuring 9 by 12 feet costs $19.74. There is still another variety made of what is known as "woolen fiber." It is closely woven but pliable and similar to most of the grass and fiber goods in its coloring and decorative treatment. Sizes 4 feet by 7 feet and 6 feet by 9 feet are $2.59 and $5.49 respectively.

Among the imported rugs especially adapted for summer use there are the India hemp varieties. These are closely woven, with smooth surfaces, and are usually in light buff or brown with green or darker brown borders. These are in four sizes—the smallest, 4 feet by 9 feet 10 inches costs $10.50, and the largest 8½ by 12 feet, is priced at $22.50. An oriental counterpart of the old-fashioned, braided rag rug is the Madagascar straw braided rug, which is straw-colored, with a narrow, wavy black line near the border and a plain design in the center. There are four sizes, an oval piece measuring 39 by 58 inches, costs $2.50.

SCIENTIFIC BEAUTY CULTURE

Sensible Methods Introduced by the World's Foremost Specialist

MRS. ADAIR'S TREATMENT of the face appeals strongly to common sense. In youth the soft, rounded contours are maintained in all their attractiveness by the support afforded by the fat beneath it to the skin that lies smoothly over it like unwrinkled satin. But when, from illness, adverse climates, or any other cause, absorption of some of this fat takes place, this even support of the muscles and skin is withdrawn, hollows are formed in cheeks and temples, and the skin falls into lines and furrows, and loses its beauty of coloring.

Mrs. Adair first thoroughly cleanses the skin from all its impurities (blackheads, whiteheads, or whatever may be troubling it) with her unique "Ganesh Diable Skin Tonic" (per bottle, $5.00, $2.00, 75c), and then improves the nutrition of the tissues beneath the skin by the application of "Ganesh Eastern Muscle Oil" ($5.00, $2.50, $1.00), with a little of the "Ganesh Eastern Cream" ($5.00, $2.00, $1.00, 75c), or a combination of both, according to the requirements of individual cases, tapping and strapping the emollient in by her most original method of massage. Single facial treatments at Mrs. Adair's Salons cost $2.50. A course of six is given for $12.00.

These and the other preparations that she uses are as unique as her system of manipulations, many of them having, in the first instance, been brought by her from India, where she learned their virtues, and regularly imported thence by her ever since. Sometimes the youthful contour is hidden by an excess of fatty tissue that is not altogether normal or healthy, and the product of her keen observation and her inventive genius is her "Patent Ganesh Chin Strap" ($5.00; double strap, strongest make, $6.50), which, worn during the night, will reduce the doubleness of the chin, and restore the early contour, the loss of which at once ages the face sadly.

Deep frown lines—that may be pain lines in reality—those upright lines in the forehead that give such a worn expression to the face, can be removed by Mrs. Adair's massage treatment, but the shortest cut to complete riddance of those unbecoming wrinkles is by means of the "Patent Ganesh Forehead Strap" (in rubber, $5.00; in leather, $4.00).

But there are so many things that Mrs. Adair has introduced that space prevents mention of all and in order to learn more of them send to her for her really interesting and instructive book, called How to Retain and Restore the Youthful Beauty of Face and Form, which you may have for the asking, at 21 West 38th St., New York, though it is not, as perhaps may be imagined, the usual price list. MAIL ORDERS FILLED — PRICE LIST FREE. Those living at a distance who cannot call at Mrs. Adair's Salon, she advises gratuitously by mail, and gives particular attention to mail orders; her preparations being sent all over the world. Her instructions for home treatment are remarkably explicit. Mrs. Adair's four Salons are situated at 21 West 38th Street, New York, (Phone 3475 Murray Hill); 92 New Bond W., London; 5 Rue Cambon, Paris; 1 Rue Chauvain, Nice.

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A delicious beautifier that is positive in action, simple and easy to apply, absolutely non-irritating. This is the most expensive of all toilet preparations to manufacture, and the most satisfactory to use. Small pot, 50 cents. Large pot, $1.00.

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At least send for free booklet—"The Finishing Touch"—Mrs. McHale's delightful book on the care of the skin. It contains special rules which no woman should miss. It will be sent free upon request.

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This is the hair tonic used by Mrs. K. Mason, the noted English hair specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba, Lady Lillian Churchill, Baroness Ramsey, Mrs. Levi P. Morton, and many other titled and society women of New York, London and Paris, who all testify to its superiority. Stops falling hair, removes dandruff, promotes hair health, growth and beauty.

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Is another of Mrs. Mason's famous specialties. An ideal hair and scalp cleanser, made from antiseptic and tonic herbs, unlike ordinary head washes. Makes the hair healthy, soft, fluffy, and allays irritation. 25c. a tube. **Trial tube free.** THE PAXTON TOILET CO., BOSTON, MASS.

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Superior—Its patented valve and pumping process **circulates six to ten times more water than any other.** Its patented filter cup cover spreads the water evenly over **all the coffee** and, **in less time,** extracts a correspondingly **greater amount of coffee essence** or strength from each grain.

Economical—Uses less coffee, saves its cost many times over. No eggs necessary to clarify perfectly.

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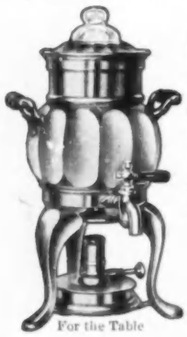

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TRADE MARK

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JOSEPH W. SCHLOSS CO., N.Y.

S O C I E T Y

Died

NEW YORK

Boas.—On May 4th, Emil L. Boas.

Borup.—On April 28th, George Borup, son of Lieutenant-Colonel Borup.

Van Der Poel.—On April 22nd suddenly at his residence, Dr. Samuel Oakley Van Der Poel.

Ward.—On May 2nd, Henry C. Ward.

BALTIMORE

Winans.—On April 25th, Ross Revillon Winans.

CHICAGO

Smith.—On April 24th, Pliny Bent Smith.

Engaged

NEW YORK

Brewer-Babcock.—Miss Elfriede Brewer, daughter of Mr. and Mrs. Horatio J. Brewer, to Mr. Philip H. Babcock.

Gelshenen-Rafferty.—Miss Corinne Gelshenen, daughter of Mrs. Henry Jones Braker, to Mr. Charles D. Rafferty, son of Mr. and Mrs. Gilbert T. Rafferty, of Pittsburg.

Harvey-Baker.—Miss Dorothy Harvey, daughter of Mr. Ashton Harvey, to Mr. David Sherman Baker, of Providence, R. I.

Moorman-Goddard.—Miss Mabel Gordon Moorman, daughter of Mrs. Benjamin Shepard, of East Orange, N. J., to Mr. Henry Warren Goddard.

Rogers-Schley.—Miss Ellen H. Rogers, daughter of Mr. and Mrs. Archibald Rogers, to Mr. Kenneth B. Schley, son of Mr. Grant B. Schley.

Sutliff-Ely.—Miss Katherine Sutliff, daughter of Mr. and Mrs. Calvin Sutliff, of Lockport, N. Y., to Mr. Horace Griswold Ely.

Squiers-Lounsbery.—Miss Helen Squiers, daughter of the late Herbert G. Squiers, to Mr. Richard Lounsbery, son of the late Richard Lounsbery.

Thorne-Carle.—Miss Margaret H. Thorne, daughter of Mr. and Mrs. Oakleigh Thorne, to Mr. Edward H. Carle, son of Mr. John J. Carle.

BOSTON

Brannan-Hemenway.—Miss Elsa Brannan, daughter of Professor and Mrs. J. Doddridge Brannan, to Mr. Courtenay Hemenway.

Thayer-Bigelow.—Miss Susan Thayer, daughter of Mr. and Mrs. Eugene Van Rensselaer Thayer, to Mr. Henry Forbes Bigelow.

CLEVELAND

McNairy-Monroe.—Miss Elizabeth McNairy, daughter of Mr. and Mrs. Ames Bush McNairy, to Mr. Frank Adair Monroe, Jr., formerly of New Orleans.

PHILADELPHIA

Phillips-Townsend.—Miss Marguerite Phillips, daughter of Mr. Alfred I. Phillips, to Mr. Stockton Townsend, son of Mr. and Mrs. John W. Townsend, of Bryn Mawr, Pa.

Richardson-Onderdonk.—Miss Evelynne Richardson, daughter of Rev. Dr. and Mrs. William C. Richardson, to Mr. Adrian H. Onderdonk, of St. James, Md.

ST. LOUIS

Desloge-Brown.—Miss Jane Desloge, daughter of Mr. and Mrs. Jules Desloge, to Lieutenant Levi G. Brown, of the Thirteenth Cavalry, U. S. A.

Northrop-Ewing.—Miss Susanna Northrop, daughter of the late Reid Northrop, to Mr. Frank Kinsey Ewing, of Framingham, Mass.

SAN FRANCISCO

Bowles-Johnson.—Miss Amy Bowles, daughter of Mr. and Mrs. Philip E. Bowles, to Mr. Jack Johnson.

Casey-Brown.—Miss Ruth Casey, daughter of the late Mr. and Mrs. William J. Casey, to Mr. Arthur Brown.

Crocker-Whitman.—Miss Jennie Crocker, daughter of the late Charles F. Crocker, to Mr. Malcolm Whitman.

WASHINGTON

Barnard-Sard.—Miss Abby Ingalls Barnard, granddaughter of Mr. and Mrs. Melville E. Ingalls, to Mr. Russell E. Sard, of Albany, N. Y.

McGee-Willis.—Miss Klotho McGee, daughter of Dr. and Mrs. W. J. McGee, to Mr. David Madison Willis, of San Francisco.

Weddings

NEW YORK

Kerr-Smyth.—On May 15th, at the home of the bride, Mr. E. Coe Kerr and Miss Marion Lanier Smyth, daughter of Mr. and Mrs. Sidney Lanier Smyth.

Cunningham-Van Zile.—On April 29th, in Trinity Chapel, Rev. Gerald A. Cunningham and Miss Mary Van Zile, daughter of Mr. and Mrs. Edward S. Van Zile.

Dickson-Shaw.—On April 30th, at the home of the bride, Mr. Thomas Dickson and Miss Katherine Shaw, daughter of Mr. and Mrs. Thomas Francis Shaw.

Durston-Francis.—On May 23rd, Mr. Marshall Hurst Durston and Miss Harriet Francis, daughter of the late Charles Spencer Francis and Mrs. Francis, of Washington Park, Troy, N. Y.

Perot-Oakley.—On April 30th, in St. Agnes' Church, Mr. Edward S. Perot, Jr., and Miss Katherine Oakley, daughter of Mrs. Ralph Oakley.

Pyle-Merle-Smith.—On April 29th, at the home of the bride, Mr. James McAlpin Pyle and Miss Anita Merle-Smith, daughter of Rev. Dr. and Mrs. Wilton Merle-Smith.

Roper-Worthington.—On April 30th, at St. Barnabas' Church, Irvington-on-the-Hudson, Mr. Langdon Roper and Miss Valerie Worthington.

Rutherford-Alvord.—On April 25th, at Fort Totten, Mr. Reginald Rutherford, son of the late General Allen Rutherford, and Miss Catherine Alvord, daughter of Lieutenant Colonel Benjamin Alvord.

Sargent-Wetmore.—On May 9th, in Grace Church Chantry, Mr. Charles S. Sargent, Jr., son of Professor and Mrs. Charles S. Sargent, of Brookline, Mass., and Miss Dagmar Wetmore, daughter of Mrs. James W. Markoe.

Whiting-Andresen.—On April 24th, in St. John's Church, Larchmont, Lieutenant Kenneth Whiting, U. S. N., son of Mr. and Mrs. Eliot B. Whiting, and Miss Edna M. Andresen.

Wadsworth-Tweed.—On May 23rd, in the Church of the Incarnation, Mr. William Wadsworth, son of Mr. and Mrs. Charles D. Wadsworth, and Miss Helen Tweed, daughter of Mr. and Mrs. Charles H. Tweed.

BALTIMORE

Bergland-Bond.—On May 4th, in Emmanuel Protestant Episcopal Church, Mr. William Scott Bergland, son of Major and Mrs. Eric Bergland, and Miss Eloise Beale Bond, daughter of Mr. and Mrs. Hugh L. Bond, Jr.

Foster-Wentworth.—On April 27th, Mr. Charles Orrin Foster and Miss Marion Wentworth, daughter of Mr. and Mrs. Frank W. Wentworth.

Johnson-Higginson.—On May 18th, in the First Parish Church, Mr. Howard Ames Johnson and Miss Katharine Higginson, daughter of Mr. and Mrs. Frederic Higginson.

CHICAGO

Hathaway-Viles.—On May 8th, Mr. Stewart Southworth Hathaway, of East Orange, and Miss Helen Viles, daughter of Mr. and Mrs. James Viles, of Lake Forest.

Du Moulin-King.—On May 18th, at the home of the bride, Mr. Septimus Stuart Du Moulin and Miss Marjorie King, daughter of Mrs. Rockwell King.

CINCINNATI

Kinney-Perkins.—On May 5th, Mr. Carrol Livingston Perkins, of Boston, and Miss Kathleen Kinney, daughter of Mrs. Charles Dutton Kinney.

NEW ORLEANS

Libby-Dufour.—On April 30th, at the home of the bride, Mr. Horace Generes Dufour and Miss Frances Edith Libby, daughter of Mrs. Joseph White Libby.

PHILADELPHIA

Francine-Ehret.—On April 27th, Mr. Albert Philip Francine and Miss Emilie Davis Ehret, daughter of Mr. and Mrs. Harry S. Ehret.

Geyelin-Flagg.—On April 23rd, in St. James' Episcopal Church, Mr. Anthony Laussat Geyelin and Miss Marie W. Flagg, daughter of Mr. and Mrs. Stanley Griswold Flagg, Jr.

Park-Nixon.—On April 27th, at St. Martin's-in-the-Fields, St. Martin's, Mr. Richard Grey Park and Miss Ellen Nixon Graham, daughter of Mrs. Peter Graham.

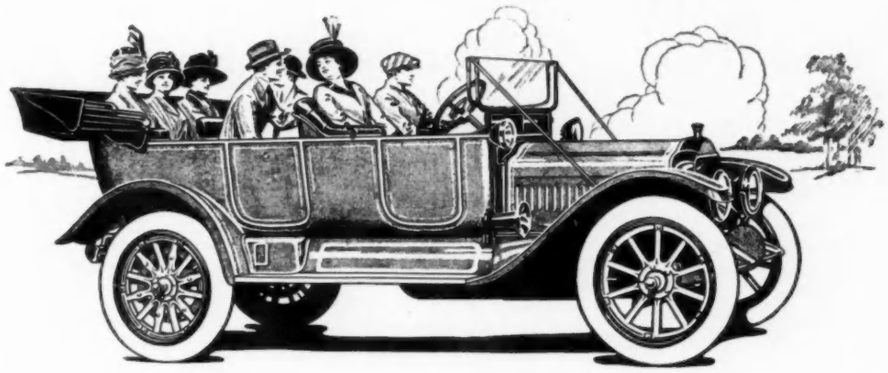
Weddings to Come

NEW YORK

Haven-Jones.—On June 22nd, at Homewood, Ridgefield, Conn., the country place of the bride's parents, Miss Leila Ingersoll Haven, daughter of Mr. and Mrs. George G. Haven, Jr., to Mr. Gilbert E. Jones.

(Continued on page 76)

Touring via White



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Moreover, the organization of The White Company is widespread, offering every service and convenience to White owners touring. The White Company is represented in ninety-one of the one hundred largest cities in the United States, and in two hundred others. A branch office is maintained in London, especially convenient for White owners in Europe. There are ten White representatives in Canada. There are also White dealers in Mexico, Brazil, Uruguay, Argentina, Ireland, Scotland, Denmark, Sweden, France, Russia, Spain, India, Philippines, Australia, and Hawaii. Representation of this character means absolute security to the tourist.

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NEW YORK
CHINESE CURIO CO.

Their booklet "V," illustrating the history of Oriental Art and Stones to be worn for good luck on different days, now ready.

S O C I E T Y

(Continued from page 74)

Hopkins-Cowdin.—On June 5th, at the home of the bride, Miss Florence Hopkins, daughter of Mr. and Mrs. Edward W. Hopkins, of Menlo Park, Cal., to Mr. J. Cheever Cowdin, of New York.

Weatherbee-Milbank.—On June 15th, at the country home of the bride's mother at Mamaroneck, N. Y., Miss May Weatherbee, daughter of Mrs. Edwin H. Weatherbee, to Dr. Samuel Milbank.

ATLANTA

Whitehead-Boyd.—On June 10th, Mrs. J. B. Whitehead, to Mr. Carlile S. Boyd, of New York City.

BOSTON

Cobb-Lawrence.—On June 1st, at the Chestnut Hill Church, Miss Hannah Wheelwright Cobb, daughter of Mr. and Mrs. Charles Kane Cobb, to Mr. William Appleton Lawrence.

Farnsworth-Loomis.—On June 26th, at the home of the bride, Miss Ellen Farnsworth, daughter of Mr. and Mrs. William Farnsworth, to Mr. Alfred Lee Loomis, of New York and Tuxedo.

Richardson-Roosevelt.—On June 17th, in King's Chapel, Miss Margaret Richardson, daughter of Dr. and Mrs. Maurice Howe Richardson, to Mr. Gracie Hall Roosevelt, of New York.

Sturgis-Harding.—On June 1st, in St. Stephen's Church, Miss Dorothy Sturgis, daughter of Mr. and Mrs. R. Clipton Sturgis, to Mr. Lester Harding, son of Mrs. A. E. Harding, of Cohasset, Mass.

CHICAGO

Chatfield-Taylor-Whitman.—On June 29th, at the country home of the bride's parents, Miss Adelaide Chatfield-Taylor, daughter of Mr. and Mrs. Hobart Chatfield-Taylor, to Mr. Hendricks Whitman, of Brookline, Mass.

Butler-Peck.—On June 15th, in Christ Episcopal Church, Winnetka, Miss Marion Butler, daughter of Mrs. Herman B. Butler, to Mr. Claude Jewell Peck, son of Mr. and Mrs. Edward S. Peck, of Washington, D. C.

Haven-Jones.—On June 5th, at the home of the bride, Miss Elizabeth Wing Haven, daughter of Dr. and Mrs. Alfred C. Haven, of Lake Forest, to the Rev. Walter C. Jones.

Leslie-Keith.—On June 8th, in St. James Episcopal Church, Miss Dorothy Leslie, daughter of Mr. George Leslie, to Mr. Stanley Keith, son of Mrs. Elbridge G. Keith.

Robbins-Goodman.—On June 12th, Miss Marjorie Robbins, daughter of Mr. and Mrs. Henry S. Robbins, to Mr. Kenneth Sawyer Goodman, son of Mr. and Mrs. Wm. O. Goodman.

Warren-Mason.—On June 29th, Mrs. Janet Stebbins Warren, daughter of Mr. James A. Warren, of Winnetka, and Mr. Roswell B. Mason.

CINCINNATI

Egan-Pratt.—On June 3rd, Miss Edith Egan, daughter of Mr. and Mrs. S. P. Egan, to Mr. William Pratt, of Brooklyn, N. Y.

MINNEAPOLIS

Clerihew-Northrop.—On June 13th, Miss Catherine Clerihew, daughter of Mr. and Mrs. Alexander Clerihew, to Mr. George N. Northrop.

PITTSBURG

Heron-Brooks.—On June 15th, in Calvary Protestant Episcopal Church, Miss Martha Heron, daughter of Mr. and Mrs. John B. Heron, Jr., to Mr. J. Judson Brooks, Jr.

PROVIDENCE

Capron-Strickler.—On June 1st, in the Central Congregational Church, Miss Helen C. Capron, daughter of Dr. and Mrs. Franklin P. Capron, to Mr. Guy F. Strickler.

Harris-Squibb.—On June 6th, in Grace Church, Miss Sallie B. Harris, daughter of Mr. and Mrs. Stephen C. Harris, to Mr. George S. Squibb.

Calendar of Sports

AUTOMOBILING

June 20th.—Algonquin Hill Climb, Chicago.

DOG SHOWS

June 1—Irish Terrier Club of America, Morristown, N. J.

June 4-5—Ladies' Kennel Association of America, Mineola, L. I.

June 7—Devon Dog Show Association.

June 8—Wissahickon Kennel Club, Philadelphia, Pa.

June 11-12—Lehigh Valley Kennel Club, Allentown, Pa.

June 12—Ladies' Kennel Association of Massachusetts, Chestnut Hill, Mass.

GOLF

June 1—Bogey Handicap, Dyker Meadow Golf Club.

June 1-2—La Boulie, French Open Championship.

June 1-8—St. David's G. C., Philadelphia Amateur Championship.

June 3-4—Philadelphia Cricket Club, Griscom Cup Team Matches.

June 3-8—Westward Ho! British Amateur Championship.

June 3-8—Chattanooga G. and C. C., Southern Championship.

June 5-8—Philadelphia Cricket, Women's Eastern G. A. Championship.

June 5-8—Allegheny C. C., Invitation Tournament.

June 6-8—Atlantic City C. C., New Jersey Championship.

June 6-8—Chevy Chase Club, Middle Atlantic G. A. Tournament.

June 10-15—Evanston G. C., Open Tournament.

June 11-15—Huntington V. C. C., Massachusetts Amateur Championship.

June 13-15—Montclair G. C., Open Tournament.

June 15—All W. G. A. Clubs, Tom Morris Memorial Competition.

June 17-19—Huntington Valley Country Club, Lynnewood Hall Cup Tournament.

June 20-22—Apawamis G. C., Open Tournament.

June 20-22—Audubon C. C., Kentucky Championship.

June 20-22—Westwood C. C., Kentucky Championship.

June 24-25—Muirfield, British Open Championship.

June 27-29—Oakmont C. C., Pennsylvania Championship.

June 27-29—Fox Hills Golf Club, Invitation Tournament.

June 29—Bogey Handicap, Dyker Meadow Golf Club.

HORSE SHOWS

June 1—Hurlingham Club, England.

June 1—Ranelagh Horse and Polo Pony Show.

June 5-6—Leesburg, Va.

June 5-8—Winnipeg, Canada, Horse Show.

June 6-8—Plainfield, N. J.

June 11-13—Springfield, Ohio.

June 13-16—Upperville, Va.

June 14-15—Richmond Royal, England.

June 14-15—Tuxedo Horse Show.

June 17-29—International, London.

June 18-20—Dayton, Ohio.

June 26-July 5—Vichy, France.

POLO

June 5-15—Bryn Mawr Polo Club.

June 17-22—Great Neck Polo Club.

June 17-22—Devon Polo Club.

TENNIS

June 3—Western New York Interscholastic Tournament, at the Park Club, Buffalo; Open Tournament at the Englewood Field Club.

June 3—Cotton States Championship at Montgomery, Ala.

June 4—New England Championships, at Hartford.

June 8—Massachusetts State Championship Singles, at Longwood.

June 8—Eastern New York State Championship at County Tennis Club, Westchester.

June 10—Invitation Tournament at Ardsley-on-Hudson; Open Tournament at Knickerbocker Field Club.

June 10—Gulf States Championships of New Orleans.

June 10—Women's Championships and Mixed Doubles Championships, at the Philadelphia Cricket Club Courts, St. Martin, Pa.

June 13—Marine and Field Club Tournament, at Brooklyn.

June 15—Metropolitan Championships, at West Side Tennis Club.

June 20—Invitation Tournament, at Long Beach Tennis Club, L. I.

YACHTING

June 1—Bensonhurst Yacht Club.

June 8—Atlantic Yacht Club.

June 15—New York Canoe Club Championship.

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A softening cream should also be used and a good powder to protect the skin against sun, wind and dust.

Sachets De Toilette Simples	**$1.75 per box of 50**
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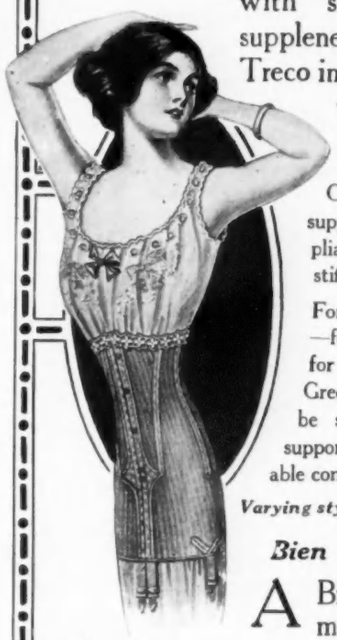

The light knitted material, with the scientific boneless construction, enables the Grecian-Treco to give ample support, yet retain the soft, pliant lines of nature, without stiffness or rigidity.

For dress—for outdoor sports—for the active housewife—for the growing girl—the Grecian-Treco Corset cannot be surpassed for *healthfully* supporting the figure in fashionable contour.

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LA WALOHN CORSETTE, "the garment that breathes", a fine Mesh Brassiere, light, airy and hygienic, which gives smooth outlines above the corset, with perfect comfort. Unexcelled for Summer wear. $1.50 and $2.00.

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GLIMPSING THE MODE

THE French designers are using, in the cleverest fashion, tiny tucks, puckers, and inch-long shirrings, in order to gain a bit of fullness where it is desired, or to emphasize the lack of it, when a hem is tightened.

MOTIFS of gay woolen embroidery and of galloon, excessively vivid in color and in all shapes and sizes, are cleverly used as the only adornment of little dresses made of white materials finely striped with black or other dark colors.

BLACK velvet ribbon is far too effective to ever quite die out. One smart trimming is made in the form of a lattice-work border which may be used in a multitude of ways and when worn with pale colored materials is very striking. Parasols are also trimmed with this lattice-work and if the parasol in question is made of China silk with a pattern of roses, the effect of trellis and flowers is very dainty.

THERE is a perfect craze in both styles and materials for all things old and quaint. Jeanne Lanvin, whose penchant has ever been in this direction, has offered a semi-fitting evening coat of apple-green charmeuse, encircled with two wide, bias bands of a camel's hair shawl. The turnback cuffs of the long, full sleeves and the small flat collar and revers are trimmed in a similar manner.

BRODERIE Anglaise and chiffon are much used on lingerie gowns, and in a pretty Jeanne Hallée model the under-slip is of the embroidery with surplice waist and full pannier drapery in wide, blue-and-white striped chiffon.

BOTH Béchoff-David and Drécoll are showing chiffon models worked so heavily with tiny crystal beads as to form a compact surface. Béchoff-David uses this glittering material for evening gowns, and Drécoll offers a long-sleeved, semi-fitting, beaded evening coat with collar, cuffs, and border of jet.

MOST economical are the yoke collars of embroidered mull and tucked or plaited point d'esprit and net, frilled with lace. They are wide enough to cover the shoulders and deep enough to reach below the bust in front and below the shoulder places in the back, so that no other trimming is necessary for the gown. Cuffs and sleeve frills are made to match.

AN attractive way to utilize the frequently intact, hand-embroidered front of a worn-out lingerie blouse is to make it into a small lingerie pillow case. A delicately colored silk or satin pillow, a careful placing of the design, a few stitches, and the comfortable little luxury is complete. When the blouse is made from an embroidered waist-pattern, the waist-front embroidery sometimes follows a heart-shaped design. In this case a heart-shaped pillow at once suggests itself.

THE smartest women on the Riviera this season wore evening hats which were distinct copies of those of the eighteenth century. Lewis is showing a turban, perfectly pure in style, that is copied from one of the prettiest portraits painted by Madame Vigée-Lebrun. He is also duplicating with great artistic taste the hats worn by the beauties of the Francois Premier period.

STEEL ornaments set with brilliant sherry topazes are most artistic. One may have a whole set consisting of earrings, necklace, and brooch, with the rather ultra addition of a band for the hair which is provided with one drop, formed of a topaz and a ring of steel, which rests on the forehead. Such a set was worn at the London Opera the other night by a gray-haired madame whose dress of dull flame ninon gauze was patterned with a design of silver lilies-of-the-valley, mounted over dull aluminum tissue veiled in steel-gray chiffon.

MANY cretonnes and chintzes for furnishing summer houses are being copied from designs on old Bristol or Lowestoft china. These are carried out in all the natural colors and look very well against old-oaken furniture. Cushions are larger than ever. They are made of plain-colored satin and frills are not at all in evidence. A plain binding of thick cord is formed of the satin which is preferably plaited, and on one corner is sewed a quaint little bouquet of brocaded roses and dull gold leaves.

FASHION DESCRIPTIONS

PAGE 50.—LEFT FIGURE.—Gown of Chinese crêpe in primrose pink. The shadow lace used for the sleeves and the lower part of the front panel of the skirt is veiled with black tulle. The girdle is of primrose velvet and the hat is of black Tagal trimmed with a princess ostrich plume.

MIDDLE FIGURE.—The overdress is of Chinese blue moire taffeta caught up above the under ruffle with rosettes of self material. The under-slip is of deep cream Lierre lace hung over flesh colored charmeuse and the ruffles on skirt and waist are plain cream Alençon tulle, narrowly plaited.

RIGHT FIGURE.—Dress of mushroom colored Cossack crash trimmed with batiste English eyelet embroidery in a deep cream tone, and accented with a note of deep brown in the buttons on the skirt and on the waist tabs, and in the bow at the throat, the long ends of which are slipped through a slit in the embroidery of the lower corsage. Patterns of these models will be cut to order; bodices, $2; skirts, $2.50; entire gown, $4.

Reverse views of models shown on page 30

The Goodwin Corset is the only one that gives me that ease and comfort I need as the little boy „Haensl"!

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M U S I C

Of Their Failures in a Past Season Wise Impresarios and Conductors Will Make Capital for a New Year

SUMMER is at hand and consequently musical events, for the time being, are on the wane. During the next few months opera and concert patrons will have to content themselves with such strains as emanate from the endeavors of amateurs, for the professionals are taking a rest.

Now that the 1911-12 season is over, there is time to glance at a few of the tag-end happenings. One of them was the American tour of Arthur Nikisch and the London Symphony Orchestra, which he conducted—a tour not altogether satisfactory.

MR. NIKISCH'S ONE MISTAKE

The particularly regrettable circumstance about this three weeks' visit to leading United States cities was that thousands of genuine music lovers were unable to attend even one of these concerts, solely because of the exorbitant scale of prices. Those responsible for this serious error were compelled, by way of a punishment and a lesson, to stand a considerable monetary loss. Three dollars and a half was extracted from New Yorkers who occupied orchestra chairs and a fee almost as large—proportionately larger, in point of fact—confronted out-of-town patrons.

Mr. Nikisch is a great orchestra conductor, but he is by no means able to command large audiences in this country under such financial circumstances as prevailed in this instance. There are times when the musical public of this country openly rebels against the extortion constantly practiced here.

MR. DAMROSCH'S LIMITATIONS

Mr. Frank Damrosch, for years director of the New York Oratorio Society, recently tendered his resignation because of demands upon him from sources which could not be denied. The brother of the conductor of the New York Symphony Orchestra has labored long and with great pains to make the Oratorio Society a fine choral body, but it cannot be said that he has accomplished remarkable things.

Frank Damrosch can scarcely be called a gifted musical leader. His choruses have invariably sung only moderately well. The material in the Oratorio Society needs to be improved, and it is to be hoped that the new conductor, whoever he may be, will insist upon the right to make changes necessary for the improvement of his corps and to install a system for individual quality such as obtains with the Mendelssohn Choir of Toronto.

OUR BELLIGERENT IMPRESARIO

In London, Oscar Hammerstein is engaged in combat with the historic Covent Garden. Last fall when he opened his new and splendid opera house, the former Manhattan impresario faced no competition. But Mr. Hammerstein loves a fight, and he has gone about engendering one in a very capable manner.

Here, however, is a fray somewhat different from any the New Yorker has previously faced. The odds are against him, and though he claims to be capable of at least equaling his adversary, the proof is still in the future. Mr. Hammerstein has always excelled in predictions favorable to himself. He threatened to get the artistic better of the New York Metropolitan Opera Company, yet eventually was forced to sell his properties to its owners. If he is to win in London he would do well to adopt an attitude less hostile toward an opera company that has the backing of the best people of London.

OPERA IN THE FAR WEST

Musical folk of the Pacific coast whose operatic morsels have been few and not always of the finest quality, are celebrating in advance the tour which the Philadelphia-Chicago Opera Company is to make in the spring of 1913. Arrangements only recently concluded by Andreas Dippel and citizens of six Pacific coast cities insure a six weeks' season one year hence.

This transaction means much for the growth of opera in a section of the United States that, because of its geographical position, has had to be content with whatever musical odds and ends came its way. Should the first far western invasion of the Philadelphia-Chicago forces be productive of satisfactory results, an annual trip will be made by this organization after the eastern season has closed.

The Philadelphia-Chicago company is a first-class organization, the equal of the best in Europe and second only to New York's Metropolitan company.

VOGUE'S GUIDE TO THE SCHOOLS

THE new "Educational Guide" which has already proved itself most helpful to many parents will make another appearance in our next number.

It is a pleasure to record that this new department already contains the announcements of many of America's foremost schools—schools which we can recommend to our readers.

If you must soon choose a school for your children, we shall be glad to give you all the assistance in our power. Inquiries about schools will be answered without charge. Address, Manager Educational Guide, Vogue, 443 Fourth Avenue, New York.

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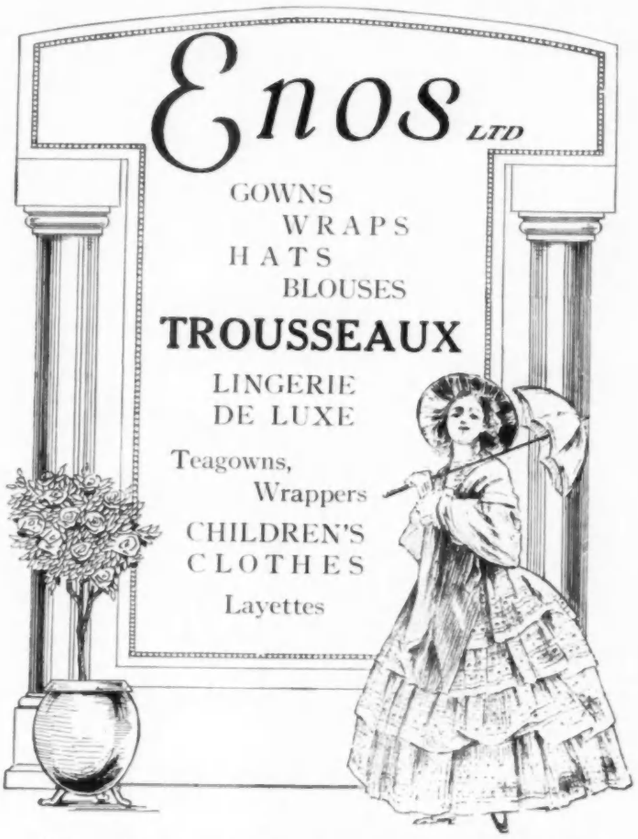

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From sunrise to sunset the warm rays find their way through the many latticed windows

THE Perfect Home has been built at last—at least so everyone who saw it at the recent Ideal Home Exhibition in London seemed to think. The architect, Mr. Reginald Fry, has been studying for years how to build it, yet it only took the builders and decorators nine days to complete the house down to the last detail, including the old-fashioned garden which surrounded it.

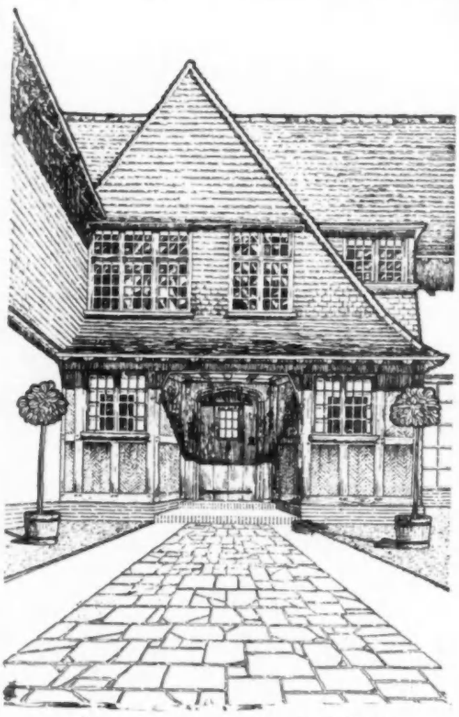
A HOST OF PERFECTIONS

Mr. Fry gives excellent reasons for calling it the "Perfect Home." In the first place the essential parts of a house are grouped together within the closest possible area, and around these it is possible to arrange rooms, whether for a small or a very large house, without destroying the perfectness of the plan.

The center of the home—the hall-living-room—is often a comfortless, draughty room through which passes all the traffic of the house. The maid comes through it to answer the front door bell or when summoned to the dining-room, drawing-room or bedroom, and in consequence many householders are omitting this pleasant room in spite of its quaint, old-world appearance. But the remedy is found in the Ideal Home. The central hall is no longer the main thoroughfare. The maid goes along a passage to reach the front door, or through a door in the corner of the dining-room that leads to the loggia. The parlor-maid has another hall-way from the kitchen to the dining-room, ventilated in such a way as to prevent any smell of cooking invading the room.

Our knowledge of hygiene has taught us that s-u-n spells health, and so the perfect home is flooded with the golden light that fills our gardens, and that so often, because of faulty planning, leaves our rooms in a dim half light. Each of the reception rooms, including the hall, has a south window, the dining-room has an eastern window through which the morning sun shines on the breakfast table, while the drawing-room is warmed through a western window during the later hours of the day. Every bedroom has at least one window which turns a shining face to the southeast. The kitchen has an eastern window, the larder a northern light — every detail of how to attract or repulse King Sol has been carefully planned.

The walnut sideboard and the ten-sided, pearl-mounted, ebony tea caddy were designed by Hamilton T. Smith



The quaint entrance of the Ideal House

LIVING-ROOMS OPEN ON A LOGGIA

Crossing the threshold into the hall - living - room, one beholds a perfect picture of an old manor house with its timbered ceiling, oak-paneled walls, open fireplace and furnishings of old oak in the simple, dignified design of the Stuart days.

The drawing-room is a pleasant, sunny spot with windows facing all points of the compass. The dining-room has a large ingle-nook, lighted with leaded glass windows. The walls of this room are covered with a paper which closely imitates crocodile leather. A most interesting feature is that dining-room, drawing-room, and hall have each two doors, one in each room leading out to a rose-filled loggia. These doors can be flung wide when warm weather arrives, so that the rooms will be sweet with the perfume of the roses. The loggia is one of the prettiest spots imaginable; its ceiling is intersected with oak beams stretched out like arms among the clambering roses. In this little open-air haven, breakfast, luncheon, tea and dinner may be served in the delightful manner that prevails on the Continent.

THE BEDROOM FLOOR

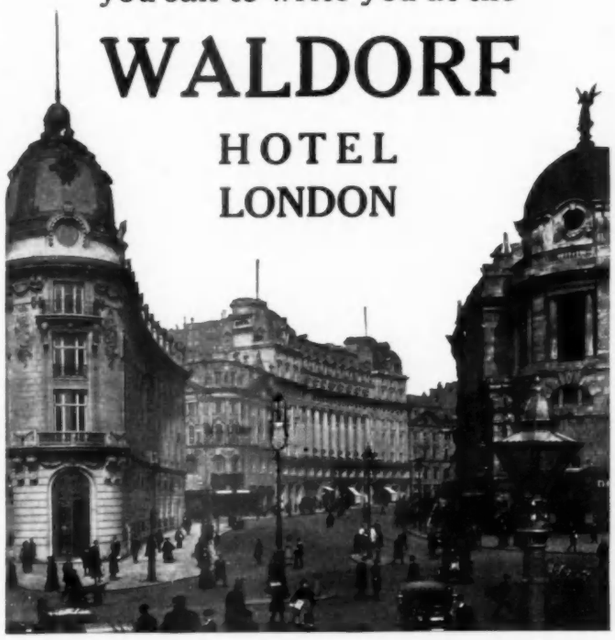
There are five bedrooms and a dressing-room. The largest of these with its furniture of waxed mahogany against a background of champagne-tinted wall-paper makes a charming picture. The mahogany twin-beds are fitted with the latest comforts in bedding—mattresses covered with old rose material and great, rosy pillows as soft as the best down can make them. A rich purple carpet covers the floor and the windows are hung with gray curtains, patterned with purple flowers over which gay-colored butterflies stretch their wings.

Passing down a passage, one catches a glimpse of the commodious bathroom tiled in pale green and white, with a patent draught-resisting door cut out of one piece of solid wood. Farther on is another bedroom with pale biscuit-tinted walls, walnut furniture, and a dull silvered bed; the cretonne for chairs and curtains are in the shadow tissue material scattered over with bunches of wild flowers. A pretty little bedroom, furnished in fumed oak, is entirely carried out in a unique color scheme; wall-paper, upholstery, and even the tiles in the fireplace blend into delicate mauves, grays, and greens. The bedrooms of the servants stand apart from the other rooms at the end of a long passage. At first glance one sees only two neat rooms tastefully decorated and furnished. Then a cupboard door in one room is opened, a slight touch on the back of the cupboard, it revolves, and two steps lead down to another servant's room.

(*Continued on page* 84)

Tell Your Friends before you sail to write you at the

WALDORF
HOTEL LONDON



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the kind of vacation you will like best of all.

They give you all the facts you want to know—the special attractions of each place and lists of hotels and boarding houses with rates and accommodations.

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IMPERIAL HOTEL

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270 Rooms and 90 Bath Rooms

Entirely Up-to-Date; Splendid Restaurant and Terrace; Two Funiculars; Auto Garage; Auto-Bus Meets all Trains.

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We are equipped to take entire charge of the furnishing and decorating of cottages, chalets, bungalows, country clubs, and the more pretentious out of town residences. Estimates given and original sketches of various interior treatments prepared by our own staff of artists will be submitted upon request.

A large stock of the most appropriate upholstery fabrics for coverings and hangings, also curtains, oriental, domestic and fibre rugs and carpetings always on hand.

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Buy This Portable Cottage
For a Summer Home

Have it erected at your favorite summer resort, at the seashore or in the mountains, in the country or wherever you prefer. Leave it up permanently or move it anywhere and any distance you wish. The picture shows only one of a large variety of

"Springfield" Portable Cottages and Houses

They are all snug, weatherproof and substantially built. We have a type to suit your purpose exactly and in every case it costs you less than a permanent cottage built by local workmen. The added enjoyment and improved health will more than pay for a "Springfield" Cottage. Your whole family can enjoy the outing and stay as long as they wish without thought of hotel bills or other excessive expenses.

Our positive guaranty protects you absolutely. If not entirely satisfactory after erected we will promptly refund your money and remove the house at our own expense.

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ANSWERS TO CORRESPONDENTS

VOGUE stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service. Any reader can obtain from this department an answer to any question on dress, etiquette, social conventions, schools, smart equipments, entertaining and purchasing, by complying with the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in VOGUE at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to VOGUE.

(B) The writer's full name and address must accompany all questions asked of VOGUE.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

TO MISS M. M. S.

WILL you kindly inform me as to the correct manner of marking table linen when given as a present under the following conditions:

Should table linen intended as a wedding present be embroidered with the monogram or initials of the bride's Christian and maiden name, or with her Christian name initial and the initial of her new name, or with her Christian initial and her prospective husband's Christian and surname initials? Is there but one prescribed marking or more than one? If the latter, which form is preferable?

What is the correct or the preferred marking for the linen purchased by or presented to a woman after marriage, to replace the bridal linen supply? Is such table linen, or indeed household linen, ever marked with the husband's initials only?

Ans.—Table linen intended as a wedding present should be embroidered with the bride's Christian and maiden name monograms or initials. If embroidered in an initial only, it should be the initial of her surname. Table linen is usually embroidered with a monogram. In your case the monogram would contain the three letters M. M. S. or only M. S.

Linen presented to a woman after her marriage is usually marked with the initials of her married name. For instance, M. M. and whatever your married initial is.

Household linen (towels, etc) is very often marked with a single initial only, and after marriage with the initial of one's married name, but we have never heard of marking table linen with the husband's initial only—that is, if your name is Mrs. John Brown you would not mark the linen J. B., but mark it with your maiden name and your husband's surname.

Of course the idea of marking linen with the bride's name originated long ago when most linen was home-made and it took a long time to manufacture and embroider it. The girl's trousseau was gathered from the time she was a child until she was of a marriageable age, and so of course it could not be marked with her husband's initial. Therefore, when marking the trousseau, both the linen and silver are marked with the bride's initials, and not with the initials of her future husband.

FOUND: THE IDEAL HOME

(*Continued from page* 82)

Here the ordinary bedroom fireplace may by a touch be transformed into a tiny cooking range. An iron plate slips down noiselessly on to the top of the fire, while the side of the oven revolves and turns into a miniature oven. The architect explained his point. To every home comes the shadow of illness, and in the case of an infectious complaint the patient has to be moved to a hospital or a nursing room. Many a mother longs to keep her child under the home roof, and yet dares not for the sake of the others who must be guarded from contagion. But the ideal mother, in her ideal home, has no such problem to face. She puts her servants in the spare room, and gives over the rooms at the end of the long passage into the keeping of the patient and the nurse. The connection back of the cupboard is opened, the nurse has the little room with the range, and a small but perfectly equipped "Isolation Hospital" is in readiness.

THE HUB OF THE HOUSE

The kitchen, with its blue and white tiles, a dresser filled with a clever imitation of old, Delft china, copies of antique, wheel-back chairs and an old, oak table instead of the ordinary, commonplace furniture we associate with the culinary department, would fill with pride the most indifferent cook. The range, one of the latest models, stands forward and is roofed in above, where an arrangement of brilliant electric lamps shines down on sauces, soups, and savories.

RETURN OF HAND-MADE FURNITURE

That cabinet-makers are again putting the best of their art into the designing of even minor pieces of furniture was amply proved by the furniture display at this same Ideal Home Exhibition. An example of Mr. Hamilton T. Smith's designing is shown in the hand-made sideboard of English walnut, illustrated on page 82. It is fitted with a large wine bin, separate drawers for table cloths, napkins, and doilies, and one lined with baize for plates; a center cupboard, and a cupboard with sliding trays for cups and glasses. The ten-sided tea caddy on the top of the sideboard is a beautiful piece of work.

Send for This Free Book

which explains the danger of unsanitary, germ infested, zinc lined refrigerators, that poison milk and other foods. Zinc lined refrigerators are positively dangerous because the zinc corrodes and forms zinc oxide, a virulent poison. Damp, poorly insulated refrigerators, with poor air circulation, are equally dangerous. Many families have traced cases of serious illness to their unsanitary refrigerators.

This handsomely illustrated 52-page book gives a vast amount of valuable information about refrigerators that you should know. We will gladly send you a copy free on request. It also tells why the celebrated

McCRAY REFRIGERATORS

keep all food fresh, untainted and healthful. You ought to know why the McCray Patent System of Refrigeration and Air Circulation gives a dry, clean, thoroughly sanitary refrigerator, free from all odors, germs or poison. The book explains.

McCray Refrigerators are made in all sizes for every purpose, and are guaranteed to give absolute satisfaction. They can be arranged for icing from the rear porch so that the iceman need not enter the house, and can be equipped with special ice water cooler, racks for mineral water, etc., and other features if desired.

We also send any of the following catalogues free on request:

No. 88 Regular Sizes for Residences.
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TRUNKS

The Indestructo Trade Mark never appears on inferior luggage—

When you buy under that Brand, you may feel absolutely safe and sure—

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"INDESTRUCTO" on trunks means guaranteed safety; convenience and dignity of your traveling equipment—

This year the name "INDESTRUCTO" has been attached to a splendid model of wardrobe trunks—ranging in price from $50 to $100—

The entire list of Indestructo De Luxe, Traveler, Dreadnought and Wardrobe Trunks, further justifies our claim that

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Write today for our very latest booklet of the Indestructo Guaranteed Lines—

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W. & J. SLOANE

NEW YORK WASHINGTON SAN FRANCISCO

Summer Rugs and Mattings for Town and Country Houses

OF particular interest at this season is our large and varied display of Summer Rugs.

In the deservedly popular Rag Rugs, we are presenting many delicate tones of blue, green, pink, lavender and French grey; Cretonne and Chintz effects and mottled grounds with striped borders, at prices from $1.10 to $25.00.

Our Old-fashioned, Hand-braided Rag Rugs—oval in shape—are excellent reproductions of those used by our forefathers in front of doorways and fireplaces. These rugs with their quaint and antiquated color combinations, when used with Colonial furniture, complete the effect so much desired. Prices $9.00 to $32.00.

For Porch or Bungalow use, we are showing Crex Grass Rugs, Mourzouk Fibre Rugs, Algerian Fibre Rugs, Dutch Fibre Rugs, French Fibre Rugs, (oval) and Rush Rugs (oval). Prices from $1.25 to $38.50.

In Japan and China Matting, we offer many exclusive novelties of our own importation, goods which have passed government inspection, insuring the finest qualities. Prices 25c. to 65c. per yard.

Our perfectly appointed new building affords superb facilities for the display of floor coverings.

New Address

FIFTH AVE. and FORTY-SEVENTH ST.

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"Eat More Butter"

"Yes, ladies, as your physician, my advice is, eat more butter. Good butter has every merit of the best olive oil, and it is something you enjoy eating."

MEADOW-GOLD BUTTER is sweet and pure. Every ounce of cream from which it is made is pasteurized. Its deliciousness comes from taking this rich, pasteurized cream and churning it into butter under model conditions, using every precaution science, skill and money can suggest. There can be but one result. Meadow-Gold Butter is the essence of butter goodness.

Distributing branches in principal cities

To the Dealer:

Handle the high-class butter that you can always sell at a reasonable price. Customers easily distinguish between Meadow-Gold and ordinary butter. Write for address of nearest distributing house.

Address:

East of the Mississippi River
The Fox River Butter Company
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Cool—

yet always looks neat!

You can be comfortable during the hot summer months—save the bother of frequently dressing up—yet always look neat and presentable—if you wear the

BALDWIN

House Dress

SOMETHING ENTIRELY NEW

Slips on or off in a second just like a coat. By merely adjusting belt the garment may be worn either tight or loose. Snap at back holds it securely in place.

Looks like a princess or shirtwaist suit, and gives DOUBLE SERVICE. Worn as a morning dress, workdress, everyday dress. No matter what your work it keeps you looking at your best.

Send for Free Illustrated Booklet

Or ask for the Baldwin at your dealer's. If he cannot supply you, remit to us direct, give bust measure and name style, pattern and color of garment desired. We pay all express charges. Your money back if we fail to satisfy you.

Patented

Shirtwaist suit style, square neck as illustrated; **$2.15.** *High or low collar, Princess style without belt,* **$2.00.** *Blue or gray nurses' stripe, light stripes and checks, and blue polka dot. Best washable percales. All edgings piped.*

So simple—

SNAP! AND IT'S ON
No buttons, hooks or eyes. Fits any form instantly!

DEALERS

are having great success with the Baldwin. Write for proposition.

See advertisements in current issue of Ladies' Home Journal and Good Housekeeping.

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The Sohmer Cecilian
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The Cecilian Pianos

that any one can play

The Cecilian Piano

¶ The mechanism of the Cecilian is so direct; the touch so elastic; and the adjustment so delicate that the piano becomes a part of yourself. There is a subtle something which tells those who hear that you are playing—not manipulating a mechanism.

¶ The Cecilian is the only player piano containing the metal mechanism. An investigation will reveal its distinctive advantages. A postal will bring complete literature. Address Dept. 29.

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MARCY—*What shall we give Elizabeth for a wedding present?*
ALICE—*We have enjoyed our* ***Servette*** *so much, suppose we give her one.*
MARCY—*Fine idea. Send for it today.*

Servette starts housekeeping without the worry and bother of keeping a waitress. ***Servette*** revolves, you do not have to reach.

Approved by Good Housekeeping Institute.

Made in Oak (any finish), Cherry and Mahogany.

Write for illustrated book and prices.

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26 South Street
McGraw New York

NOBLESSE OBLIGE

The "American Seamen's Friendly Society" Provides Against Temptation and Poverty in the Home Port and Gives Protection Abroad

AWAY back in 1828 it occurred to a group of men that Jack Tar needed the aid that results from organized effort in his behalf, and accordingly they initiated the American Seamen's Friendly Society. From that distant time down to the present thousands of seamen have had reason to bless the day that saw the beginning of a work which has spread all over the globe.

Some three hundred and fifty thousand sailors come and go at the port of New York every year, and this immense army of men, released from the ship and eager for relaxation, meets eager welcome from persons of the baser sort who offer a multitude of vicious diversions. If Jack yields to the temptations that meet him at every hand in "sailortown," who is there among us that is justified in casting the stone? What have any of us done, individually or collectively, to furnish him with a welcome that will not bankrupt him morally and financially? Here the American Seamen's Friendly Society takes up our neglected duty. It has invaded the enemy's country, and on the waterfront at 507 West Street, the very thick of the temptations that fester in the neighborhood, it has reared a finely appointed institute with a dormitory department that includes generous bathing facilities, a reading room and still another room where billiards and other games may be played, a chapel, the Church of the Seas, and a general store where the seamen can be fitted out. Among the most popular of the opportunities for recreation furnished by the Institute are the Monday evening concerts where the seamen entertain each other in a commodious auditorium. The attendance at these concerts is about 21,000 annually. Illustrated lectures and billiard matches are among the other favorite diversions.

AVERTING TEMPTATIONS

Perhaps of all the advantages here offered none is quite as much appreciated as that which gives the sailor, for the small cost of twenty-five cents a night, a clean individual room where he can give himself up to the luxury of privacy.

The various institutes, missions and Bethels that the society has established in all parts of the world repeat in some measure the story of its work in the west side Institute. This organization has induced so many sailors to save their money that in a single year those who frequent these institutes turned over to its care for longer or shorter periods $38,711.50. Here in a single year the wholly destitute were given 2,143 meals and 2,384 lodgings; the aggregate attendance in all departments in a year was 361,423.

The plight of the shipwrecked sailor is peculiarly hard, for even though he escapes with his life, he loses all his clothes and tools and his wages stop. He is thus left utterly desolate, frequently in a foreign country, to begin life again.

DECEIVING AMERICAN SAILORS

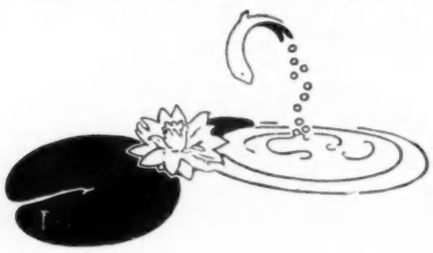
Another class that stands in a special need of help is that composed of American citizens who are induced to take the places of foreign sailors who desert. German, English, and Scandinavian sailors frequently desert their ships in the ports of this country in order to avail themselves of the opportunities they find here. And as ships must have sailors for the return voyage, a pernicious system of labor brokerage has taken advantage of this necessity. The men are deceived by promises of wages according to the American scale which, under the influence of liquor or through ignorance, they sign away to the broker. The unfortunate men, after an interval of arduous work, find themselves stranded with only a few dollars in a foreign country. The men have the greatest difficulty in getting on any vessel for a return trip, for the English Board of Trade has established the policy of refusing to fill English vessels with crews of American sailors. And this attitude is maintained in spite of the fact that the British merchant-man service would be seriously crippled if it were not for the American sailors who, by helping the steamers back to port, serve the traveling public and the shippers and make possible the maintenance of the ship's schedule.

The conditions in other foreign countries are no better. United States consulates and the missions and Bethels of the "American Seamen's Friendly Society" are constantly besieged by this class of unfortunates to whom aid and transportation are furnished.

Another figure which appeals strongly to our sympathies is the fireman. The physically severe and monotonous work on a modern trans-Atlantic steamer is performed at an intense temperature. In reading about the lives of these men on shipboard, one wonders that even in a world over-populated with the poor and the unfortunate there can be found hundreds of thousands of men who will subject themselves to such truly fearful experiences.

The American Seamen's Friendly Society makes it possible for us to atone in part for our remissnesses. Through this organization we could lend a hand in several ways—by legacies, donations, church collections, annual membership fees of $5, life membership fees of $30, life directorship fees of $100, or, at a cost of $20, by sending a loan library of 43 volumes to sea.

The address of the society is 76 Wall Street, New York. The principal officers are Rev. John B. Calvert, D. D., president; Rev. G. McPherson Hunter, secretary. Among those on the board of trustees are A. Gifford Agnew, Theodore L. Peters, Walter D. Despard, Alexander Torrance and E. J. Fraser-Campbell.



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for Summer Wear in White
and a Variety of Colors

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NELSON A. ELSASSER, General Representative

Ideal Summer Dress Fabrics

Cool as Linen; Clean—Shake Free From Dust; Do Not Crease; as Beautiful as Silk

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England 1860 — **America 1904**

BENN'S MOHAIRS GREYSTONE MILLS
REG. U. S. PAT. OFFICE

Our present selection of qualities, designs and Summer Shades (about 30 colorings) is the finest ever seen in this country

We Sell Direct from Loom to Wearer and cut any length. Expressage Prepaid

Satisfaction Guaranteed or Money Refunded in Full

See March, April and May Numbers of VOGUE for **full particulars,** and

Write for free samples

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Dept. "V"
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This Is One of a Series of Beauty Talks. Watch for Them.

Velvety Cheeks

To smooth out the cheeks, massage your face with upward movements, thus preventing the face from dropping or sagging. This is most noticeable on the cheeks and throat, and with advancing age becomes very pronounced.

With the upward movement use Keeler's Superior Cold Cream liberally. Place the finger tips on the center of the cheek, as shown in the illustration, and bring them firmly back toward the ears and upward. You may also pinch up the flesh on the cheeks and knead it slightly.

KEELER'S SUPERIOR COLD CREAM

Tubes, 15c and 25c.
Jars, 35c, 50c, 85c and $1.50.
All druggists and department stores.

Booklet, "THE SECRET OF BEAUTY," and sample mailed free to any address.

Charles E. Keeler Co.
ATLANTIC CITY
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Laboratory, 12th and Callowhill Sts., Phila.

Hand Wrought Willow Furniture of High Grade

Lounging Chairs (see illustration), Settees, Serving trays and Chairs of every description for porch or living room are appropriate at this season of the year, and no home is complete without some Willow Furniture.

Price $19.00 complete

We have a wide range of pieces, in standard and exclusive design, that we stain to fit into your particular color scheme, and are glad to send samples of finishes and materials for covering cushions.

Sketch Sheets, showing a great diversity of styles, mailed free on request

Walter J. Brennan Company
437 Lexington Avenue, Opposite Grand Central Station, New York

Nurses Outfitting ASSOCIATION

54 West 39th Street
Near 5th Avenue, New York

Correct Uniforms for Maids

FOR HOUSE AND STREET

The only and original specialty house of this kind in the world

Our expert service department is ready at all times to carefully and promptly fulfill your individual requirements.

Write for beautifully illustrated Catalogue B, showing our latest models

A Common Complaint
Insufficiency of closet capacity
SOLVED
by the

Buckingham Kollapso Rack

Guaranteed

Holds all kinds of clothing

Insures Your Clothes

At your dealer's or delivered prepaid on receipt of $3.00

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DON'T FEAR SUNBURN

CUTICURA SOAP

And Cuticura Ointment will care for your skin. No other emollients do so much to clear the skin of sunburn, heat rashes, redness and roughness, and do it so quickly and economically.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

Tender-faced men shave in comfort with Cuticura Soap Shaving Stick, 25c. Sample free.

Cushion "EVE"
The Newest COLLAR SUPPORTER
INVISIBLE RUST-PROOF
The soldered ends can't catch or scratch—cushion ends easily sewed through
3 on a card 10c White or Black at notion counters
Joseph W. Schloss Co. 5th Ave. & 21st St., N.Y.

CREATURE COMFORTS FOR MOTORISTS

Manufacturers are Constantly Producing New Equipments that Cater to the Comfort of the Motorist so that He May with Ease Tour Far and Tour Long

THE average owner of the modern motor car takes a justifiable pride in its spick-and-span appearance. The varnished surfaces and highly polished brass and nickel work of the automobile are generally sure of attention, but the tires, almost the most conspicuous part, are too often neglected. During the first few miles of its run, a car equipped with new tires will always attract notice, but this condition will not last long, for the tires are naturally the first parts of the machine to become soiled. There is a new preparation being sold, more a paint than a cleanser, which covers all of the soiled surfaces of the tires and restores them to their original appearance.

This paint is manufactured in a dry powder form, in which condition it will keep indefinitely. Water is added to a small amount of the powder to form a paste of about the consistency of cream, and this mixture is then applied with a brush to the entire surface of the tire. A single coat is sufficient to convert an old and soiled tire into one that looks like new. The car will be ready for use within an hour or two after the application, and will certainly by its appearance repay for the little extra labor.

As only pure water is used in preparing the powder for application, the mixture is absolutely harmless to the fabric. Gasoline, kerosene, alcohol, and, in fact, any form of oil or grease with which a paint may be mixed, generally shorten the life of rubber by causing it to disintegrate rapidly. Far from having this harmful effect, the preparation in question may be used as a tire preservative, for the waterproof qualities of the mixture fill the small pores and interstices of the rubber and prevent the entrance of moisture or other liquids which may have a detrimental action on the material.

"CONCENTRATED" LUGGAGE

When planning for a successful automobile tour, one must expect to travel "light" and be willing to forego many of the conveniences which at home may justly be considered as necessities. It is surprising, however, how much baggage may be stored within the confined spaces of a touring car body when all articles are properly packed. Of late years especial attention has been paid by manufacturers to the designing of luggage-carrying compartments in which every conceivable touring necessity may be stowed, well protected from rain and dust. Such receptacles are generally divided into compartments of various sizes, so that any article may be reached without disturbing the others—an important consideration in the cramped quarters of a touring car.

One elaborate touring equipment consists of a large, leather-covered box that is to be strapped to one of the running boards at the side of the car. This box is provided with a cover opening at the side, and contains compartments that will accommodate several suit-cases of various sizes. Each suit-case may be reached without disturbing the others, and as each is made especially to fit its own compartment, there can be no shaking or rattling of the contents of the box.

In addition to this equipment, a small touring trunk may be strapped to a folding rack at the rear of the car, and in this may be carried such articles as would be used only at the end of the day. One of the most compact forms of trunk yet designed is intended to be carried in the tonneau of the car, and is thus well adapted for storing those articles that may be needed on the road. In order that this trunk may occupy as little space as possible, it is provided with a sloping top that is covered with a corrugated aluminum "tread." This cover thus forms a convenient foot-rest for the occupants of the rear seat.

The first two illustrations of the group on this page show a combination coat-rail bag made of imported waterproof material. The outside cover has three large pockets. The commodious bag will hold several wraps or can be extended to carry hats, uncrushed and free from the penetrating dust.

The refrigerator below is covered with heavy, enameled, English leather cloth and measures 23 by 9 by 12 inches. Inside are two removable galvanized iron trays. The bottom one is divided into three compartments for ice and drinkables, and the top tray, with its special cover, is conveniently partitioned to hold luncheon.

FOR THE INNER MAN

There are countless odds and ends in motor accessories that facilitate catering to the inner man while *en route*. First of all, there is the lunch kit, which each year is designed in a more complete and compact form. One especially worthy of recommendation is made of black calf, measuring 15 inches long, 5½ inches wide and 8½ inches high, and contains twenty lunch boxes, four plates and four cups of indestructible ware, four each of knives, forks, spoons and napkins. There are also spaces for two thermos bottles.

Nests for drinking receptacles are always useful and can be tucked into some unfilled corner. One very inexpensive nest is made of wicker and holds two glasses. Another nest of six aluminum drinking cups is put up in a black seal case.

A handy nickel boiler, that holds one pint, measures 3½ inches in diameter and 3¾ high. It has a calf-leather case.

A masculine novelty is a large sterling silver pocket knife with one blade, a fork, and a cork screw. The instruments, though rather small, are not too tiny to be useful.

FOR THE OUTER WOMAN

Compactness personified is a dressing case of Vachette leather, lined with moire silk. It measures only 8 x 9 x 2½ inches, and yet it contains sixteen gold-plated toilet articles.

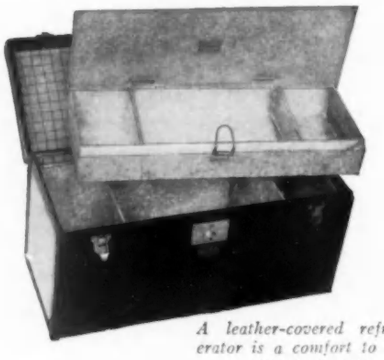
An air cushion that fills automatically is now being shown. It is made of silk-finished cloth and fits into a flat silk-lined leather case that measures 5 x 11 inches. The size of the cushion, when filled with air, is 9 x 16 inches.

Formerly smartness and linen coats were not synonymous. But now more attention is being paid to the cut, and the shapeless duster is now a thing of the past. One good-looking coat seen recently had the new, large armholes, which are not only fashionable but practical, as they permit of another coat being worn underneath. The sleeves were finished with wind cuffs.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Those readers who are interested are asked to enclose a stamped and addressed envelope for reply and to state page and date.

The combination coat-rail bag has three large outside pockets

The inside of this bag can be extended to carry hats safely



A leather-covered refrigerator is a comfort to the motorist en route

Brown Durrell Co.

Gordon HOSIERY

"The name of a garment that you have worn and tried, is like the name of a friend you know."

THOUSANDS of women have worn and tried Gordon Hosiery, until that name has become like the name of a friend—the name of a brand of hosiery they can trust. Gordon Hosiery is made from every kind of stocking material, for every sort of person—man, woman and child—and in every case the name "Gordon Hosiery" on a pair of stockings stands for quality, and for the best value for the price that can be had.

Women's Gordon Silk Hosiery

300 Pure Silk, with silk lisle top and sole, high spliced heel, black, white and colors, $1.00

500 Ingrain Thread Silk, all silk, wide hem top, silk sole, high heel, black, white and colors, $1.50

Women's Gordon Silk Lisle Hosiery

717 Gauze weight, spliced garter top, high spliced heel, 4-thread toes, black, white and colors, 25c

111 Extra Gauze, wide hem top, heavily spliced, black, white and tan, 50c

333 Medium weight, wide hem top, perfection in 50c hosiery, black, white and colors, 50c

Men's Half Hose—Silk

176 Light weight, cotton sole, high heel, black and colors, 50c

183 Heavy weight, cotton sole, high heel, black and colors, 50c

190 Medium weight, full-fashioned, cotton sole, high heel, black and colors, $1.00

Men's Gordon Silk Lisle Half Hose

370 Heavy weight, ROUND TICKET,* double sole, high spliced heel, black and colors, 25c

470 Light weight, ROUND TICKET,* double sole, high spliced heel, extra long spliced toe, black and colors, 25c

Misses' Gordon Hosiery

YL333 Light weight, silk lisle, wide hem top, heavily spliced, black, white and colors, 50c

162 Ingrain Silk, cotton top and sole, high spliced heel, black, white and colors, $1.00

777 Misses' fine ribbed, ROUND TICKET,* medium weight, linen spliced heel and toe, black, white and tan, 25c

395 Boys' ROUND TICKET,* heavy weight, linen heel and toe, black only, 25c

Infant's Gordon Hosiery

1086 Baby's Gordon Hose, silk lisle, light weight, fine ribbed, black, white and colors, 25c

620 Gordon Thread Silk, ribbed, black, white and colors, 50c

*GORDON ROUND TICKET HOSIERY—The Round Ticket line of hosiery, for boys, girls, women and men, stands for the greatest amount of durability possible in 25c hosiery. On the top of each pair of these stockings is a Yellow, Round Ticket, guaranteeing absolute satisfaction to the wearer.

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Maillard's Breakfast Cocoa is supreme. Dainty and delicious, it graces every function and lends an added charm to the meal. Whether it be the elaborate banquet, the formal dinner, luncheon, or in the quiet home circle, or the nursery, Maillard's Breakfast Cocoa always finds a peculiar welcome.

Maillard's Vanilla Chocolate reveals the last word in the confectioner's art—a wonderful combination of purity, strength and delicate flavor. Try it today.

At Leading Dealers

Fifth Avenue at 35th Street, New York

Spend the noon hour in the Luncheon Restaurant—afternoon tea served, three to six

Pure Linen, and Silk & Linen (60% Silk)

Knit Underwear de Luxe

(Soft—cool—exquisite)

For Men and Women

Women's Unions

Gauze weight, pure linen. Ideal for traveling. Needs no ironing.

	Pure Linen	*Silk & Linen*
Machine finished	*$5.00*	*$6.00*
Hand finished, trimmed with hand made torchon lace	*$6.00*	*$7.00*

Your choice of tight knee or umbrella shape

¶ Special reduced price during June on Pure Linen, low neck sleeveless Vests to show you how cool and perfect the fabric is **$1.25**

Umbrella Drawers to match **$1.25**

Write or call for 1912 Style Catalogue and Samples of Fabrics. Mail orders filled

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MADAME POST, Mgr.

Take elevator to 1st floor salesroom **373 Fifth Ave.** Cor. 35th Street

NOTE: In New York special fittings at your house, no extra charge.

"Fifth Avenue models at moderate prices"

$34.50

This stunning gown is of fine French Voile in any shade, with embroidery in white or self color. Waist is made over lace and has black velvet bow.

Filling mail orders satisfactorily has built up our reputation. Let us send our style booklet—it is free.

The MARKOWITZ Uptown Specialty Shop

329 Columbus Ave., New York

Bet. 75th & 76th Sts. Tel. 7333 Schuyler

AS SEEN BY HIM

(*Continued from page 23*)

much all were in accord. The spirit of arrogant patronage was eliminated. There was a vaudeville performance, and the great audience was comfortably seated.

After that, almost as if by magic, the seats disappeared and the floor was cleared for dancing. Naturally, Miss Anne Morgan was the great attraction and, for the world which was not fashionable, the great curiosity. All these people seemed to know her, and would gather about her to gaze their fill, while the more timid worshipped from afar. Even if she had not been Miss Morgan she would have been the cynosure of all eyes, for she was, as always, very charming, perfectly gowned, and perfectly self-possessed. Perhaps the glamor of her father's wealth may have had a little to do with the flutter she caused in those who, for want of a better classification, we have called the "Eastsiders."

APROPOS OF JUNE

I missed the New York coaching parade, and was much touched at the recital of the one in Philadelphia, with only one coach and six survivors making the annual tour from the Bellevue-Stratford out into the country. But in these days of motors we feel that the coach is a bit too slow for us. The young women of the Four-in-Hand Club are faithful, but it is most distressing, when one goes to a race meet, to see the parking space filled with automobiles and not a single drag.

May was tardy with its flowers and greenery, but when the cherry and apple trees finally burst into bloom, and the first violets peeped from woodlawn fastnesses and opened their blue eyes along forest paths and up the hillsides, I could not stop another day in town.

Besides the season in town had closed prematurely and there was nothing to tempt one to stay. It had been a long one, marked by the influence of the young person. Whether this influence has been good or otherwise, I do not feel like saying. It has been a little inconsiderate, and some of the traditions have been rudely thrust aside.

Of news there is little. One of the early spring engagements was that of Miss Jennie Crocker of California, the niece of Mrs. Charles B. Alexander, to Mr. Malcolm D. Whitman, who comes from an old and wealthy Massachusetts family and who has won much fame as a tennis champion.

Another engagement was that of Mrs. Gustav Amsinck and Mr. Hamilton Fish. One always remembers Mrs. Amsinck as the sprightly and handsome Mrs. "Jimmy" Beekman. She is no less sprightly and handsome now, and we are delighted to have her again take her place among our New York hostesses.

Mrs. Amsinck's first husband was Mr. James Hude Beekman. She was Miss Florence Delaplaine, a sister of Mrs. George Schieffelin and the aunt of Mrs. J. Bruce Ismay, who is her goddaughter and namesake. Mr. Beekman died in the beginning of this new century, and some time afterwards Mrs. Beekman became the wife of Mr. Gustav Amsinck, a wealthy banker who had a beautiful country home at Summit, N. J. Mr. and Mrs. Amsinck had just built a great town house on upper Fifth Avenue when Mr. Amsinck died. Mrs. Amsinck has been in Europe much during the past two years. Everybody remembers her as Mrs. Beekman, for her second married life was so brief that her friends are constantly mis-calling her "Mrs. Beekman." Now there will be a third change. Mr. Fish is a widower. He has quite a little family of children, all grown up. The girls, one of whom is Mrs. Lawrence Breese, are all beauties. His father was the late Hamilton Fish, Secretary of State under Grant; his brother is Mr. Stuyvesant Fish, and he has a son, Mr. Hamilton Fish, Jr. Hamilton and Stuyvesant are family names always used by each successive generation of the Fish family.

MARRYING OUT OF TOWN

As a rule I do not go to weddings, so I only heard of how pretty it all was at St. Mary's Chapel, at Tuxedo, when Miss Andreae and Mr. Seamans were married on a lowering April afternoon.

All Saints' Memorial Church at Lakewood was the scene of another of those so numerous out-of-town weddings we are having this season. There, on April 24th, Miss Rachel Cartwright Lynch, eldest daught of Mr. and Mrs. Jasper Lynch, became Mrs. George Douglas Clews. In her lovely soft white gown, embroidered prettily with lilies and trimmed with rose point and Duchess lace, the bride was a charming picture. Miss Louise Foster Lynch was her sister's maid of honor, and Miss Peggy Lynch, the sweet little sister of the bride, and Miss Maud Bush were flower girls, youthfully dressed in crisp little pink silk frocks, all bedecked with lace and tiny rosebuds, altogether a very charming, spring-like wedding.

I was also "among those absent" at the marriage of Miss Katherine Shaw to Mr. Thomas Dickson. A charming touch of romance was lent this ceremony by the bride wearing her mother's wedding gown and veil and standing on the same spot and under the same wedding bell as did her mother as Laura Berlin. The groom's father has most generously presented the Dickson country place, Katoma, at Morristown, to the young couple, and there they will reside.

THE MAGIC OF THE ELECTRIC WIRE

(*Continued from page 44*)

To give a general idea of what electric appliances cost to operate, an estimate has been made at 15 cents per kilowatt-hour, which is the average cost of supply for out-of-town houses. In the representative list of appliances tabulated below, the average price of each article is given:

Article.	Cost.	Cents per Hour.
Broiler	$14.00	21
Broiler with oven	38.00	31½
Electric flat iron (3 lb.)	4.25	3¾
Electric flat iron (5 lb.)	4.50	6½
Electric flat iron (6 lb.)	5.00	7¼
Electric flat iron (8 lb.)	5.50	9½
Oven	35.00	19½
Range	50.00	95
Disc stove (6 inches)	8.25	9
Ice cream freezer motor	20.00	2¼
Washing machine, wringer, motor and tub outfit	55.00	2¼
Chafing dish	14.00	7
Corn popper	5.75	4½
Electric cooker	5.00	6¾
Frying pan	17.00	15
Grill	8.50	9
Coffee percolator (4 cups)	13.50	5½
Coffee percolator (6 cups)	16.00	6½
Coffee percolator (8 cups)	20.00	7½
Tea kettle (2 quarts)	10.50	8¾
Toaster	4.50	7½
Water heater (1 quart)	7.00	7½
Heating pad	6.25	½
Curling iron	3.25	½
Milk warmer	6.00	6¾
Luminous radiator	15.00	22½
Electric fan (8 inches)	9.00	⅛
Electric fan (12 inches)	14.00	½
Sewing machine motor	18.00	½
Vacuum cleaner	65.00	3⅓

Reduces Double Chin— Dispels Flabbiness of Throat and Neck

Brings Natural, Healthy Color to Cheeks— Restores Rounded Contour to Thin Necks and Faces

"Massage Perfected"

Until the advent of Prof. Mack's wonderful machine true massage of the chin and neck, without the aid of an expert and costly operator, was not practicable. Owing to the tediousness of self-massage, no one could persist in it long enough to produce beneficial results, and the unskilled fingers often did more damage than good. The great benefits to be derived from scientific massage are, however, unquestioned, and the daily employment of

Professor Eugene Mack's
Chin Reducer and Beautifier

(Patent Nov. 15, 1910)

a device mechanically producing a light, persistent, concentrated massage, gentle but firm, will effect through its marvelous stimulation of blood circulation the immediate reduction of the most pronounced double chin, making the mouth smooth and firm and effacing facial lines and wrinkles. To operate, merely adjust the cap on the head, then

Pull the Cords and the "ivory tinted" rollers *revolve* against the tissues, producing a concentrated, continuous massage. Use the machine five minutes morning and evening to get the best results.

INTERESTING BOOKLET DESCRIBES

Write for free booklet illustrating and describing Prof. Mack's apparatus and giving new and valuable information on how to treat the double chin.

PROFESSOR EUGENE MACK

507 Fifth Avenue Suite 1004 NEW YORK

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Maison Mae

STUNNING STREET FROCK OF FRENCH LINEN. Deep pointed shaped tucked net and Venice lace collar. White novelty china or jet ball buttons.

Price $25.

In all sizes and shades.

OUR assortment of Handmade Lingerie Gowns and Blouses is most comprehensive in styles and materials, and is well worth your careful inspection.

Send for Art Sketches of our Blouses and Gowns.

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NEW YORK

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Comstock

286 FIFTH AVENUE NEW YORK
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LAST SEASON'S LINEN SUIT

Let us show you how attractively we can remodel your last year's suit. A single alteration—at slight expense—can wonderfully change to the prevailing mode a costume which you have discarded as almost worthless.

For over nineteen years we have aided our patrons to dress smartly. We will gladly advise you without charge.

Our Cleaning Department employs an hygienic process which removes every particle of dust or grease without injury to the most delicate fabric. We clean curtains, draperies, linens and laces.

Tailored Suits at $65.00

J. H. COMSTOCK
Ladies' Tailor

For You Who Are Going To Europe

A SHOPPING GUIDE TO PARIS AND LONDON

By FRANCES SHEAFER WAXMAN

Wouldn't you like to know how and where to shop in the two greatest cities of Europe? This book tells you from an intimate standpoint the secrets of economical and intelligent buying, leads you to the places where the natives shop, and is a real help in getting bargains. It is a safeguard against paying a double price just because you are an American traveler. The author speaks from "the inside," and gives information that no one could acquire on a first, second, or even a third trip.

Illustrated. Price 75c. net, postage 8c.

PLANNING A TRIP ABROAD

By BLAIR JAEKEL

A book that guides you both in the planning and the going. It suggests preparatory reading, helps you to choose steamer and stateroom advantageously, the clothing you will need, how to carry your money, what provisions to make for steamship comforts; and there is a great wealth of information on every travel need.

75c., postage 8c.

NOVELS TO READ *EN VOYAGE*

MARY STEWART CUTTING'S THE LOVERS OF SANNA

Illustrated by Robert Edwards. ***Price $1.00 net, postage 10c.***

When you have met the most adorable heroine of contemporary fiction there will be a new addition to the lovers of Sanna. She is a girl you would like to know in the life, and you will enjoy her temporary indecision as to whom she really loved.

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Illustrated by C. F. Peters. ***Price $1.35 net, postage 14c.***

A splendidly rounded out story of a stolen Stradivarius, an adventurous American who has bought it and tries to find its owner, a wonderful little hill-town near Naples, with its fine old Italian family and picturesque peasants, an amateur detective friend of the American's, and a heroine who is an inspiration.

GARRET P. SERVISS'S THE SECOND DELUGE

Illustrated by George Varian. ***Price $1.35 net, postage 14c.***

Here is an extraordinary story of another flood that covers the earth to a depth of six miles. The adventures of Cosmo Versal, who builds an ark and saves enough people to repopulate the earth, are such as will hold the interest of the most apathetic reader. You'll never forget the mutiny on the Ark or the visit to submerged New York as long as you live.

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Your Bookseller can supply you. Send for complete catalogue.

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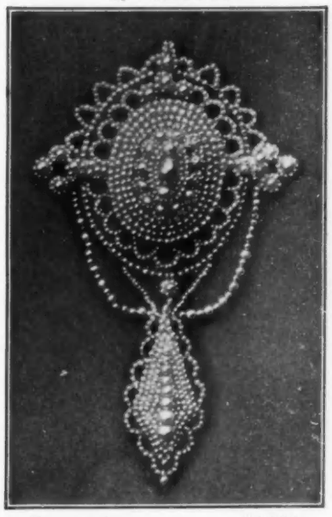
Travel

GENUINE SEED PEARL JEWELRY

By FREDERICS



Brooch . . . $65.00

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Repairing and remodeling old Seed Pearl pieces a specialty.

Address Mail Orders to 5C West 37th Street, N. Y.

1912 Catalog of Unusual Jewelry sent for 10c postage.

Frederics

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479 Fifth Ave., at 41st St.
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J. & J. Slater

Women's Oxfords

In black and tan russia—low, broad heel and round toe—medium extension sole. Suitable as a practical walking shoe.

Pumps

Made in black russia and patent leather—leather military heel. Slight extension. Trimmed with silk pump bows.

Men's Oxfords

Made in patent leather, tan russia, black russia, black kid and white buckskin.

New illustrated price list "A Package of Shoes" with book of instructions and measurement blank mailed on request.

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Handmade

Crochet Collars

We carry *handmade* goods only. Our prices for these are very low as we import direct. Send for one of these collars and see what unusually good values you can secure by buying direct.

No. 275	*Price*	*$3.75*
No. 281	"	*1.50*
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Our catalog gives you a wide variety of imported designs—all *handmade*.

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Yama Co.

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"Mum"

does not create one odor to cover up another temporarily, but

neutralizes odor of perspiration

and other inevitable but unpleasant odors, preserving the soap-and-water sweetness of the body from bath to bath.

Does not interfere with nature's processes; harmless to the skin-pores; will not stain the clothes.

25c at drug- and department-stores. If your dealer hasn't "Mum", send us his name and 25 cents and we'll send you a jar postpaid.

"MUM" MFG CO 1106 Chestnut St Philadelphia

The WELL-DRESSED LONDONER

An American May Become Sartorially Europeanized by a Visit to London, or Failing That, by Picking a Properly Anglicised American Tailor

WHEN a well-to-do American, who takes pride in his personal appearance, and therefore an interest in his wardrobe, arrives in London, about the first thing he does is to take a stroll of observation in the park. Nor does he thread its dusty paths to take stock of the fat sheep, nor to admire the gay flowers, nor to look upon the pretty women; he has been told that there the well-dressed Londoner is to be seen in the latest and best that his city offers—the modes that will shortly be adopted by the rest of the masculine world. Thus it is that, before paying a visit to a tailor, he ascertains what those who know are wearing, and in a few days he appears in clothes as up-to-date as though he had lived in London all his life.

So keen are Americans of a certain type on being more English than the English themselves, that some of our American tailors are catering entirely to this class of customer. If it were better known that American tailors are prepared to Europeanize their methods to suit the requirements of this class of men, fewer dollars would be poured into the pockets of tailors on the other side. It stands to reason that the man who is keen on being taken for a true-born Briton would rather arrive at his destination looking like a Londoner than to wait, perhaps a week, while the metamorphosis is being accomplished.

NO HALF MEASURES

Although men's modes vary infinitely less than women's, yet periodical changes do take place—changes which are observed by all who would be *dans le mouvement*. Indeed, however slight the innovation, it should never be entirely disregarded and seldom modified by him who would be in the van of the mode, for half measures have no place in his scheme of dressing. Let him but fasten the bottom button of a day waistcoat, and he is at once voted hopelessly old-fashioned; and to wear any hat but a silk one with a morning coat stamps him as being beyond the pale. And, speaking of morning coats, let it be noted that it is still much more frequently worn as a formal garment than the frock.

CONCERNING THE DRESS-COAT

The dress-coat of smart cut has not for many years been made with a "roll" collar, but the edges beneath the lapels which used to be brought well forward, are at present sloped back at a pronounced angle. Sleeves are narrow, and the cuffs should be provided with three buttons and with real buttonholes. If the cuffs are turned back, the proper depth is two and a half inches—neither more nor less. Silk-faced lapels, of course, are *de rigueur;* and the facing should extend to the extreme edge. As for the antiquated square tails, they also constitute a serious blemish, for now the outer corners must positively be rounded.

The use of the dinner-jacket, judging by its misuse, does not seem to be quite understood by some. For the club or for the bosom of one's family it is quite permissible, but it is out of place in a theatre and quite incorrect for the opera.

TO BRAID OR NOT TO BRAID?

When a young man is delivered into the clutches of a fanciful London tailor, he is usually told that his evening waistcoat should be embellished with a mohair braid stripe, but as a matter of fact, this finish does not appeal to the conservative man. The trousers, on the other hand, may be braided, but the braid should not be more than a quarter of an inch in width. For the rest, the waistcoat (which should be single-breasted) is furnished with four buttons and the points, which must not be more than two inches apart at the extremity, may run to four-and-a-quarter inches.

Every now and then a demand is made for evening breeches such as the late King Edward sometimes wore and which several of his set, greatly daring, took up to a certain extent. The movement, however, has never been a popular one, and, judging from indications, there is not any immediate prospect of breeches superseding trousers.

THE EVENING COLLAR AND TIE

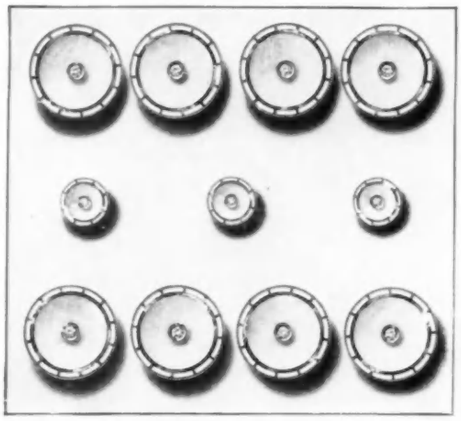
There are but two kinds of collar suitable for evening wear, one a modified form of the "wing" collar invented by Lord Rosebery; the other, the plain, stand-up collar with rather sharp points, popular ever since the late Sir Henry Irving first set the seal of his approval upon it. Of course, one comes across innumerable men wearing turned-down collars, but they are absolutely out of place as an article of evening attire. As for ties, the plain, unstarched bow continues to be approved by all who would do credit to a nation which, where matters of the toilet are concerned, sets an example to men of every other country.

LONDON SAYS—

riding clothes have not changed during the past twelve months, breeches are still as voluminous above the knee as a Dutchmon's trousers, while below they fit skin-tight, the Norfolk jacket remains the most convenient of all sporting coats, the wearing of gaiters or boots is entirely a matter of personal preference, and the use of a hat or a cap is governed by the formality or informality of the occasion.

There's an Air of Elegance

about these that particularly appeals to fastidious dressers



Krementz Bodkin-Clutch Studs and Vest Buttons

with cuff links to match

Mother-of-pearl set in gold and white enamel borders, with diamond centers.

They *go in like a needle* without marring the stiffest shirt front and *hold like an anchor.*

Many other styles to choose from at the leading jewelers.

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Furs are absolutely safe from moths and fire

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Also COATS for the STEAMER MOUNTAINS and the SEASHORE

We have seen most of the coats offered this season and they by no means compare with the fine garments we show. Why not get the best?

SUMMER DUST COATS

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RAINCOATS of superior excellence for MEN and WOMEN.

MOTOR HATS and BONNETS, VEILS, GLOVES, CAPS, GOGGLES, Etc.

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Andrew Alexander

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Tennis and Golf Shoes in White Canvas, Ooze and Buckskin, and Tan Calf and Ooze, high and low cut.

New models, graceful and practical; old styles of proven worth.

An immense stock of sizes and widths here at all times for men, women and children.

Play Shoes for children made with soles of mineral tanned leather, very light and extremely durable. Tan and Drab Calfskin and White Buck uppers, oxford cut, $2.50 to $3.50 according to size.

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Smart and Snappy

Collapsible Hat

Ideal for
Motoring, Yachting, Travelling
and all occasions where a knock-about hat is desirable

May be packed in suit case without injury

All colors and combinations, Including **College Colors**

Specially priced - - - **$12.50**

Panamas, Summer Felts, and Shirt Waist and Dress Hats

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The New Rite Bathing and Automobile Cap

Made of transparent Rubberized silk in a beautiful assortment of Tartan Plaids and other patterns.

Guaranteed absolutely waterproof.

Look for the name "BUNTY" on the inside of cap.

For sale in the best stores everywhere.

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Rite Specialty Co.

32 Union Square New York

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Carrying a very select line of Lingerie and Silk Waists, Dresses and Underwear, both imported and domestic at moderate prices.

To advertise the opening, a very special price is offered in this beautiful dress illustrated.

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No. 234. Very fine sheer French Batiste trimmed back and front with wide French Valenciennes and Cluny insertion and edge. Real Irish Crochet Medallions at neck. Five crochet buttons on waist. Style and workmanship the best.

Price - - - $12.50

HYMAN

1560 Broadway - NEW YORK

Between 46th and 47th Streets

SUMMER FURNISHINGS THAT DEFY THE SUN

A New Chemical Process So Weds Dye to Texture That the Intensest Summer Sun Cannot Divorce Them

IT is particularly necessary in the country house to have curtains and all other upholstery in materials which will stand the fiercest rays of the summer sun without losing color. In recent years a line of materials, wonderfully varied in texture and pattern and dyed in colors formerly almost unachievable in such materials and at the same time absolutely sunfast, has been developed by the manufacturers. Nothing more suitable to the furnishings of the summer home could be desired. An easy way to determine whether or not a material is sunfast is to tack samples on a flat board, cover half of each piece with another board and then place this improvised experiment where it will get the direct rays of the sun all day long. If at the end of a week or so there is no perceptible variation in shade between the halves that have been exposed and those which have been covered, the materials are surely sunfast.

Those who sell the genuine sunfast materials will themselves propose the trying-out process. It may be safely said that dealers who stoutly maintain that such tests are merely a waste of time are none too sure of their goods. At least two manufacturers issue binding guarantees to return the money or replace the goods if any of their fadeless fabrics ever "lower their colors" or run. There is but one exception to their guarantee. They will not guarantee their pinks. The chemists who have discovered and developed the dyes that will not come off have not yet conquered pink.

THE NEW UNFADABLE DYES

The unfadable dyes that have made this new line of fabrics possible were first compounded in Scotland. The secret is now known in America and other countries, but not yet in the Far East. The Japs, so often among the first in such matters, have this time been slow. There are oriental draperies that will stand up under the sun's rays more effectively than others, but it is safe to assert that there are none that can be classed as absolutely sunproof in the sense employed by the manufacturers of Great Britain and America, and by the stores that retail their wares.

Another point to remember is that no silk can, as yet, be made sunfast. Artificial silk may be sunfast, but never washable. Mercerized cotton is the material of which the unfadable stuffs are made, and all are dyed in the yarn. The way has not yet been found to treat the entire piece successfully. Hence no prints are sunfast. Nobody can tell by the "look" or "feel" of a piece of goods whether or not it is fadeless. Not even the most experienced dyer is skilful enough to do that. The best sunproof draperies are waterproof as well; neither does washing affect the luster of the goods.

In the matter of colorings, sunfast goods are in a class by themselves. The dyers seem to be able to get any soft intermediate tone they desire. Their conspicuous achievement, next to the permanency of colors, is their success in combining real strength and depth of color with exceptionally light texture. The goods are light enough to let in the air and as much light as is wanted when they are used for curtains, but yet firm enough and of sufficient consistency to keep their shape as well as color. Even the lightest and daintiest nettings have a firmness unusual in such materials, which, with the fastness of color, makes these materials extremely useful. It is no longer necessary, in order to get heavy, deep colorings, to use heavy, thick draperies.

LOVELY SUNFAST FABRICS

The unfadable fabrics are of almost endless variety, running from light, filmy madras up to heavy tapestries. Once the yarn is properly dyed, it only remains for the looms to work out almost any texture. One of the newer effects is called "La Lumière." It has a thin, lace-like background, with its floral design in the natural colorings on a bleached white ground, somewhat resembling cretonne. It is 50 inches wide, and costs $1 to $1.50 a yard, according to pattern.

Another new effect is known as "Lochiel," a foliated brocade device in rich browns, dark reds and yellows. It is $1.25 a yard, and measures 50 inches wide. "Dartmoor" is a thin madras effect with an overshot pattern, 50 inches wide, at $1.25 a yard. One of the nets, 33 inches wide, at 50 cents a yard, is made up of solid square blocks. A silky, thin madras weave, 36 inches wide, is 60 cents a yard. One of the most successful of the new weaves has a firm and thin material, with dull finish, and a design of small, irregular stripes in three

(*Continued on page 96*)

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508 FIFTH AVENUE - - NEW YORK CITY

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A Summery Headdress

Airily light. Fluffy. Newest of exclusive creations. A few touches adjusts it.

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it is ideal. Becomes all ages. Several styles permitted.

No "combings" or Chinese "Human" Hair at any price.

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Facial Massaging

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The Aristocrat of Knitted Coats for Men Women and Children

ON the links, at the nets, for sports of all sorts, on crisp mornings, on cool evenings, in the mountains, at the shore, any place, any time you'll delight in the companionship of a "MARINETTE" Knitted Coat.

It's *mannish* without being *masculine*. Just the coat for "M'lle Fastidious" who *must* dress differently from the "ninety-and-nine."

Pure worsted — full-fashioned—knitted to shape—hand-finished — ineffably "smart."

Retails for $3. to $15. Silk Coats $15. to $75. For a postcard we'll send you the name of a dealer near you and our fascinating booklet "F."

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You Can Weigh

Exactly what

You Should Weigh

The Simplest Gown looks well on a Figure of Correct Proportion if Carried Well.

My pupils are among the most refined, intellectual women of America. They have *regained* health and good figures and learned how to **keep** well. Each has given me a few minutes a day in the privacy of her own room to following scientific, hygienic principles of health, prescribed to suit each individual's needs.

No Drugs—No Medicines

My work has grown in favor because results are quick, natural and permanent and because they are scientific and appeal to *common sense*.

Be Well—nothing short of **well.**

Radiate Health so that every one with whom you come in contact is permeated with your strong spirit, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed.

Improve Your Figure—in other words, **be at your best.** You wield a stronger influence for good, for education, for wholesome right living, if you are attractive and well, graceful and well poised—upright in body as well as in mind—and you are happier.

I want to help every woman to realize that her health lies, to a degree, in her own hands, and that she can reach her ideal in figure and poise.

Judge what **I can do** for you by what **I have done** for others.

I think **I** do not exaggerate when **I** say **I** have corrected more **Chronic Ailments** and built up and reduced more women during the past nine years than any ten physicians—the best physicians are my friends—their wives and daughters **are my pupils.**

I have

Reduced about 25,000 women from 10 to 85 lbs. I have rounded out and **Increased the weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

Won't you **join us ?**—we will make you and the whole world better.

I have published a **free** booklet showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement of health and figure through natural means.

Sit down and write to me NOW. Don't wait—you may forget it.

I have had a wonderful experience, and I should like to tell you about it.

SUSANNA COCROFT, Dept. 17, 624 Michigan Ave., Chicago

Miss Cocroft's name stands for progress in the scientific care of the health and figure of women.

"MARMO" The Great MATERNITY

Here is a Corset-Waist especially designed and constructed to combine comfort, safety and the retention of a smart, stylish figure for mothers during prospective motherhood—for convalescents during the convalescing period—athletic women while horseback-riding or engaged in other sports—stout women who seek to retain the lines of their figure while at rest, but whose corsets preclude comfort—

In fact, whenever stays are desirable but corsets are too unyielding, the "Marmo" Maternity is unapproachable for comfort and its conformation to prevailing styles.

Note the lacings on either side, adjustable to the requirements of the wearer. The ELASTIC-WEBBING insertion down the front and back, which yields to any extraordinary movement—the firm but gentle support which it gives the abdomen—and its manifest accord with the present style-requirements.

Sizes 19 to 36—Price $5.00

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Would You Like to Own This Beautiful Strand of Princess Pearls?

THIS is your opportunity to own a strand of Pearls which in color, lustre, beauty, shape and delicate sheen are hardly distinguishable from the genuine Oriental Pearls, strands of which sell for many hundreds of dollars. Low's Princess Pearls are very much in fashion. Let us send you a strand with the understanding that if you are not entirely satisfied you may return it and we will promptly refund your money.

B50—15-inch Strand, Low's Princess Pearls, graduated as shown . . . $5.00
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Furnished with sterling silver clasp, Pearl center surrounded with rhinestones, as illustrated, or, if preferred, plain 14k gold clasp.

Sent prepaid, daintily packed
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Large and Small—at
All Smart Shops

JULIUS SMOLIN *Originator*
718-720 Broadway, N. Y.
21 bis Rue de Paradis
(Founded 1885)

SUMMER FURNISHINGS THAT DEFY THE SUN

(Continued from page 94)

or four tones. It is among the more expensive varieties; it costs $1.85 a yard, and is 50 inches wide. It is ideal for wall-coverings, pillow-covers, and certain upholstery uses, but for curtains somewhat stiff and ungraceful. "Alyth" is an extremely sheer madras weave with a golden, sunny effect, overcast in some lights with a silvery sheen; price, $1 a yard, 50 inches wide. "Oban," "Solway" and "Rokan" are 60 cents, $1 and $1.25 a yard, respectively; the last is 50 inches wide, and the others measure 36 inches; all are of a thin, matting weave. "Solway" has less luster than the others and is built from lighter thread. All are eminently good for curtains, but perhaps too light for other uses. Another specimen is a thin sheer material with light background and heavy, floral, cut designs on the reverse side; this pattern is worked in with a darning stitch in two darker shades of the background color. It costs $1.75 a yard and is 50 inches wide. It is especially suitable for curtains.

"Campsie" is a fabric like a delicate Mexican drawnwork in rich contrasting tones, and is highly mercerized. It costs 90 cents a yard, and is 50 inches wide. A duplex fabric in a willow weave is called "Rannoch." One of its most attractive developments is an interweaving of apple-green and old-blue. The price is $1.50 a yard for a 50-inch width. "Kirn," $1.50 a yard, 50 inches wide, is a plain casement cloth of fine canvas weave, heavy enough for use as an inside dark curtain with an outer white curtain. An admirable material for casement or sash curtains is called "Tripoli net." This comes 50 inches wide for 75 cents a yard. The loose, open mesh, of a creamy tone, is woven with coarse threads either of self-tone or of pink, blue, brown or olive, to form a square. Another net for window curtains is the "Russian Gauze," which sells at the same price and width in all colors. The coarse threads are woven in this, too, but with a strikingly hand-made effect, and almost every color scheme may be had—white and a color, or blue net and a green thread, or brown with gold, and so on.

MATERIALS FOR ALL USES

For bookcase and side window draperies comes a "Favril" gauze that simulates the famed Favril glass. It comes in all the colors of the peacock in lovely shimmering tones. A cheaper gauze, called the "Sunwich," has the same silky texture, and comes in all colors in a 30-inch width for 50 cents a yard. A sheer, dully-colored fabric, good for door draperies, is the figured "Corean." Its entire surface of black, blue, or brown is covered with a sprawly, raised pattern in oriental colors. It is made 50 inches wide, and sells for $1.15 a yard.

Most beautiful of all, however, for almost any use—hangings, draperies, curtains or scarfs—are the "Art Silk Coreans" woven of coarse, vegetable silk on fine black net. For $1.50 a yard, one may buy any of three styles, a patterned, a chameleon, or a plain. Perhaps the most satisfying is the plain, which comes in delicate and unusual colors—off shades of blue, pale and shimmering greens, and rich golden browns.

A heavier fabric—a mercerized cotton, charming in a white-furnished summer bedroom as portières or window drapings, is the "Wynward." It comes only in pale pastel shades, figured conventionally. Price, $1.25 a yard. The "Blandford," $1.50 a yard, is an excellent material for furniture covering. It has a French design of a wreath enclosing a medallion woven in self-tone silk on a plain surface. This comes in every imaginable shade, of which the golden browns are noteworthy for their beauty.

A splendidly durable "Taffeta," which is really a finely woven mercerized cotton, comes in green, brown and red, and is especially made for embroidered pillow-tops and porch furniture cushions. A 50-inch width material is priced at $1 a yard.

Then there are "Lavable" linens for slip coverings, 50 inches wide, for $1.25 and $1.50 the yard. These are heavy, écru in tone, with conventional or oriental designs woven to form stripes or blocks in gay, bright colors, which are a relief after the hideous slip-covering linens we have used so long.

FURNISHING WITH SUNFAST STUFFS

The decorative uses of these sunfast fabrics are many. For instance, in the library, the walls, the upholstered chairs, the hangings at bookcases and windows, and the old-fashioned lambrequins, if they are used, may all be of one or another of the sunfast goods. Lamp shades, sofa pillows, ottoman covers and table scarfs may be made from them to match other furnishings.

In a bedchamber, in addition to the furnishings already mentioned, the entire bed set, including valance, counterpane and pillow shams or bolster cases may be of these materials. The shirtwaist box may be covered with it and it may be used as well for scarfs for bureaus and chiffoniers, and remnants from the larger pieces may be used for candle shades, picture frames, and many other small fancy articles.

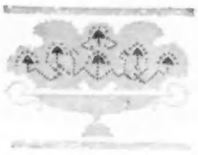
The perfection of these unfadable fabrics means that one may at last select any desired color scheme without the necessity of considering what color may be the most lasting and therefore the most economical.

THE DINING-ROOM FRIEZE

THE design for a church memorial window made by Paul Conoryer and recently exhibited by him in New York gives a suggestion for a wall decoration. Instead of the conventional figures usually seen in memorial windows, we have an attractive landscape, a portion of which is intersected by a little stream which reflects trees and sky.

Mr. Conoryer advanced a suggestion to a little group of artists and art lovers that charming and unhackneyed results could be obtained by the use of landscape paintings for a deep frieze around the walls of a dining-room where it would be much more delightful to look upon than family portraits, paintings of dead game, fruit compositions, or any of the other conventional decorations now used. Now that we have a number of mural decorators of distinction why should landscape decorations be restricted, as they now pretty generally are, to libraries, state houses, and court buildings?

It is true that the modern architects go in so heavily for paneling that there is no room left for mural decorations or even for pictures, but why should not the artists and the architects plan such decorations together? With so many able artists and with so many wealthy families, there is no excuse for wall decorations being limited to easel art.



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Absolutely the finest skins and best workmanship

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16-button glace, four rows of hand embroidery. Regularly $3.00—**$2.00**
16-button washable doeskin full pique. Paris Point. Regularly $2.50—**$1.69**
16-button washable chamois; white, yellow and cream. Regularly $2.00—**$1.59**
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Mail orders only

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Its texture is so fine, so impalpable, that it disappears instantly against the skin—leaving only its subtle odor and its delicious sense of freshness and cleanliness. Use "LA CARESSE" faithfully after the bath—use it whenever you want to feel and look your absolute best.

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The safe and speedy way is to use

DR. JEANNE WALTER'S FAMOUS MEDICATED RUBBER GARMENTS

HIP BELT, for reducing the hips and abdomen. **UNION SUIT, reduces the entire body.** **ETON JACKET, reduces bust** CHIN AND NECK BAND, removes double chin and superfluous flesh on the neck **LONG JACKET, reduces bust, hips, back and abdomen.** **PANTS, for reducing limbs**

NECK AND CHIN BANDS, **$3.** CHIN BANDS only, **$2.**

These garments reduce wherever it is desired, and are endorsed by physicians as absolutely harmless. Elastic Dancing and Riding Corsets a Specialty. *Send for Illustrated Literature.*

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66 West 38th St., New York

Gown of white French Voile exquisitely made with pin tucks and hemstitching—Cluny Lace let in waist and skirt. Yoke and pleatings on sleeves of fine hemstitched net. Bow and sash of black velvet ribbon lends the finishing touch to this distinctive model.

Special Price $27.50

Specially Noteworthy

are the French Hand-Made Lingerie Gowns and Blouses.

Gowns from $27.50 up.

Blouses from $7.00 up.

Elite Coatdress

Our Exclusive Origination

Is a smart skirt of white French Serge, combined with coat of Taffeta in plain or contrasting colors—or coat of serge in white or contrasting colors—Ideal for seashore or mountain wear.

Price, All Serge - $26.50
Serge and Taffeta 34.50

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"Niagara Maid" Silk Gloves give entire satisfaction, not only through their color-correctness but their extraordinary wearing qualities and stylish appearance. Only the purest silk is used in their manufacture.

Each pair contains a guarantee ticket insuring the wear of the double finger tips.

If your dealer cannot supply you, write us.

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This very unique model shows a hip confiner, built high enough to protect the waist-line. In this way the very fashionable effect of being uncorseted is obtained while the flesh below the waist-line is held in a firm but supple casement.

Coutil, $8.00

Batiste, $12.00

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Patented No. 746037

Maude Model

AITKEN, SON & CO

(FOUNDED 1835)

NOVELTIES

IN

FRENCH LINGERIE

Send for illustrated booklet

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MADE-TO-MEASURE LINGERIE

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SPECIAL OFFERING:

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Beach Dress

of

Corded Voile

—Irish Lace Collar, Crochet Buttons, Cuffs, Girdle, and deep banding of Ratine.

Value $29.50

VERY SPECIAL

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BLOUSES

TO MEASURE

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Sketches on Request
Mail Orders Invited

One Long, Supple, Graceful Contour

is the figure of the fashionable woman of today. There must be no hint of either sagging or constriction at the bust line.

This effect is achieved by the dainty and shapely

A. P. Brassiere Directoire

Supports the bust without the unyielding, stiff effect of the high corset. Cut round, square and V-necked. Many models and materials.

For sale at all department stores.

50c to $25.00

G. M. POIX

23 Ralph Street, Brooklyn, N. Y.
Showrooms: 928 Broadway, New York

HOW TO READ SHAKESPEARE

AFTER having read a few of Shakespeare's histories and of his great tragedies, one is prepared to take up the comedies, and it is well to begin with such as have stood the test of continued popularity on the stage. Even the greatest comedies of Shakespeare's greatest contemporaries could scarcely attract a modern audience except as curiosities of literature, and this, not merely because of what is repellent in plot and language, but because of the fact that most of the salt that seasoned their wit has lost its savor. There is a delicious freshness in Decker's "Shoemaker's Holiday," and in Greene's "Friar Bacon and Friar Bungay," while Ben Jonson's "Every Man in His Humor" contains a masterly creation in the coward and braggart *Captain Bobadil* and his "Alchemist" is a most ingenious piece of construction, yet none of these plays could hold the stage to-day.

Shakespeare's vitality is the more remarkable in that he did not entirely escape even in his greatest comedies, the faults that have condemned the works of his contemporaries almost to oblivion. It is the positive qualities of Shakespeare's comedies that have kept them alive, the actual truth to human nature in some, the delicious humor, now and then bordering upon farce, in others, and the exquisite poetry in nearly all. Some of his earlier comedies, as "Love's Labour's Lost" and "Two Gentlemen of Verona," no longer hold the stage and are read with pleasure only by the most enthusiastic Shakespearians, though even these have far more interest for the modern reader than most works of his contemporaries.

Perhaps the most popular of Shakespeare's comedies is "The Merchant of Venice," though it is hardly the greatest. One must remember in thinking of this play that the very name of it was far more significant to the English of Shakespeare's time than to us of to-day. When the play was written, Venice was still one of the great European powers, and she had recently been the greatest commercial state of the world. Some of the merchants were literally princes, for they intermarried with the ducal houses of Italy. To the playgoers of Shakespeare's time, therefore, the title, "The Merchant of Venice," connoted a princely personage of one of the richest and most beautiful cities of the world.

SHAKESPEARE'S MOST POPULAR PLAY

The plot of "The Merchant of Venice" is extremely artificial and improbable, not only in its larger relations, but in many of its details. No modern comedy, short of broad farce, could be constructed upon such a plot. Whatever Shakespeare may have intended, *Shylock, the Jew*, has our sympathy throughout the play. *Bassanio* is a poor hero, if you like, and far less attractive than his self-forgetful friend, *Antonio*, who in our eyes is the real hero.

Genuinely brilliant fun, constant movement, the excitement of a double plot, and some of the loveliest poetry in any of the comedies, combine to give "The Merchant of Venice" its great popularity. *Portia* is really the great creation of the play, a woman with wit, courage, loyalty, generosity, sympathy, and the liveliest spirit. Less famous than some lines in the trial scene, but far more dramatically revealing, are the passages in which she yields herself to *Bassanio*, and that briefer passage of exquisitely passionate poetry in which she anticipates his good fortune in choosing the right casket, and certainly *Bassanio* replies most happily to her avowal of love in that glorious line, "Only my blood speaks to you in my veins."

"MUCH ADO ABOUT NOTHING"

"Much Ado About Nothing" is perhaps next in popularity with playgoers. Its chief defect, according to modern notions, lies in its plot. No modern playwright would dare marry a charming girl to the lover who had once deliberately rejected her with scorn and insulted her at the very altar. Nor would a modern playwright feel justified in compassing his end, however worthy, by the elaborate piece of deception practiced to bring about the final union of the girl with so unkind and suspicious a lover. The high comedy of the play is found in the passages between *Benedick* and the spirited *Beatrice*. That rare creature is one of Shakespeare's happiest creations. As in "The Merchant of Venice," one of the greatest scenes in the play is that in which the heroine finally gives herself to her lover. These two scenes are as different, however, as are the two women. There is a power in the passages between *Benedick* and *Beatrice* in the church after the dishonoring of *Nero* by *Claudio* that is not found in "The Merchant of Venice." The noble and generous indignation of *Beatrice* at the wrong done her cousin is one of the finest things in any of the plays, whether tragedy or comedy.

The broader comedy of these two plays has lost much of its significance for modern readers and playgoers. *Gobbo* is a comic personality, and he says genuinely funny things that reach our risibilities even to-day, but a good deal of his talk has lost its power to amuse. As to *Dogberry* in "Much Ado About Nothing," he is merely the dull constable of the kind that Shakespeare liked to make ridiculous upon the stage, perhaps because the playwright remembered his own youthful collisions with such minions of the law. Everybody laughs at *Dogberry's* solecisms, but they lack for us the truth of nature.

SHAKESPEARE'S BEST FARCE

The even more romantic and poetic comedy of "Twelfth Night," a play more artificial in plot than the two already mentioned, is distinguished for an exquisitely comic situation that is carried to the end of the drama. This situation is the presence of *Sir Toby Belch* and his roystering companions in the household of *Sir Toby*'s niece, the rich, elegant, and correct *Countess Olivia*. Nothing could be more deliciously comic than the contrast between the little court of the mourning countess, and the wild goings on of *Sir Toby*, the clown, and *Sir Andrew Aguecheek* with occasional aid from *Fabian*, a most manly character, and the lively *Maria*, as piquant a creation in the shape of a lady's maid of the higher kind as English literature affords. Modern taste rebels at the lovesick duke, but the exquisite poetry placed in his mouth and in that of *Viola* gives high distinction to the scenes in which he appears. The *Clown* in this play is one of Shakespeare's best, and a good deal of his fooling has the quality to please modern readers. *Malvolio* is an ass pure and simple, and such an one as Shakespeare has drawn for us nowhere else at full length. The plot by which he is brought to shame is one of the poet's most amusing devices, and the scenes leading up to, and culminating in, his discomfiture, are done in the best mischievous comedy fashion.

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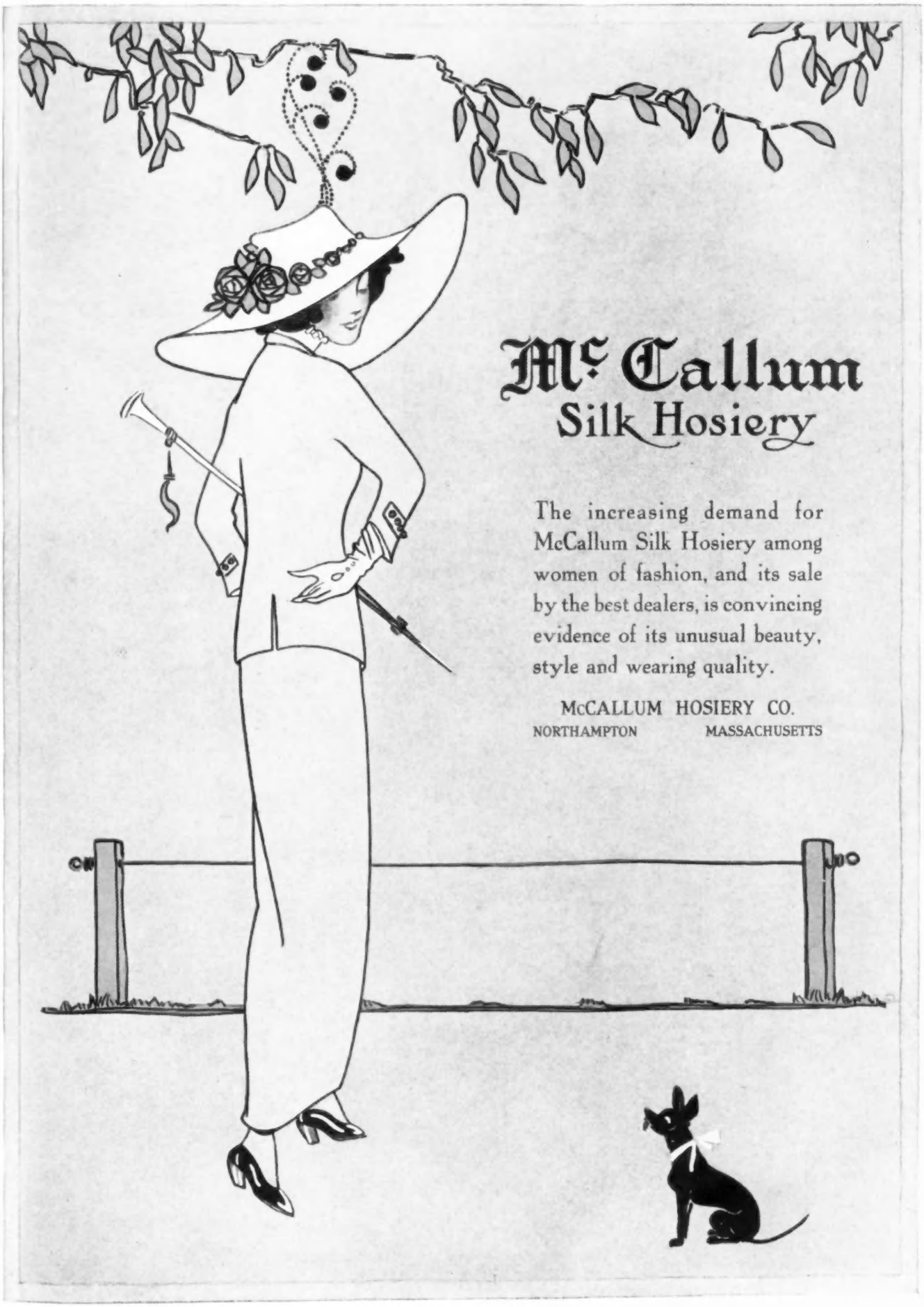
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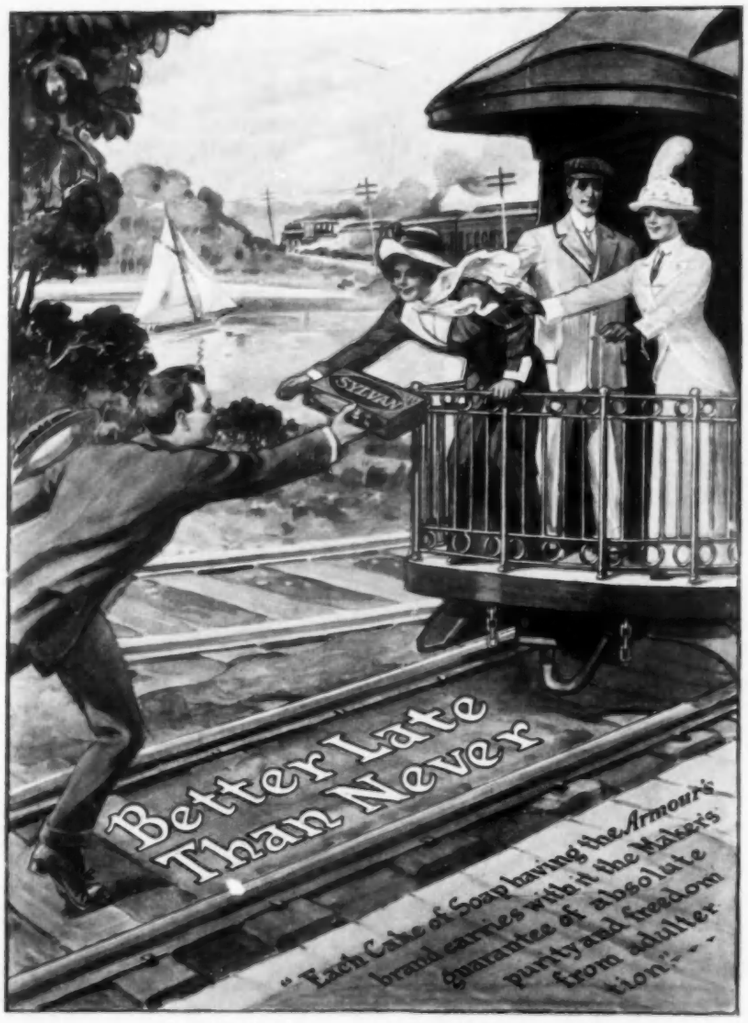

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